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ALADDIN
EVENTYROPERA I FIRE AKTER
TEKST AF BENJAMIN FEDDERSEN
BIND 2

ALADDIN
A FAIRY-TALE OPERA IN FOUR ACTS
TEXT BY BENJAMIN FEDDERSEN
VOLUME 2

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INDHOLD

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Fjerde akt **569**

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ff

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Corno (F) 3 4

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a 2

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Timpani

Triangolo

Piatti
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Tamburo piccolo

Allegro

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Violino 2

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Contrabbasso

6

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

a 2

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

11

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

div.

unis.

Va.

div.

unis.

Vc.

Cb.

16

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

a 2

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

21

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

a 2

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

25

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cfg.
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti.
Gr.c.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

30

rit.

Fl. 1 2

Picc.

a 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

fp

dim.

Cfg.

Cor. (F) 1 2

f *p*

Cor. (F) 3 4

f *p*

dim.

Tr. (F) 1 2

f *p*

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

rit.

Vl. 1

fz *mf cresc.* *f*

dim.

Vl. 2

fz *mf cresc.* *f*

dim.

Va.

fz *mf*

dim.

Vc.

fz *mf*

dim.

Cb.

fz

dim.

TÆPPE

Tæppet gaar op. Festsal i Sultanens Palads. En Trone paa hver Side langt frem i Prosceniet. Den halve Del af Scenegulvet hen imod Baggrunden danner en halvcirkelformig Estrade. I Baggrunden (paa Estraden) en bred Portal. [se: Appendiks, ill. III.1-2]

35

Andantino

rall.

Fl. 1 2

Cl. (A) 1 2

1. solo
ad libitum

dolce

muta in B♭

GUL.

Andantino

rall.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

Gulnare og to Terner kommer ind fra venstre Side.

Ternerne gaar ud for sig

41

Recit.

Andante

Fl. 1 2

Cl. (B♭)

dolce

p

(sætter sig paa Tronen tilvenstre og falder i Tanker)

GUL.

En li - den Stund lad mig a - le - ne her, hvor alt til Sor-gens Fest, min Bru - de - færd smyk - ket staar.

Recit.

Andante

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

mf

45

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

GUL.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

mf *f* *p* *fp* *fp* *pp* *dim.* 1. 4.

For - un-der-li - ge Drøm, du ly - se, mil-de,

52

poco più mosso

rall.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

GUL.

som fyl - der Sind og Tan - ke Dag — og Nat, — skal net - op du mig vol - de dy - best Smær - te, og e - vig kal - de frem mit Savn, min Læng - sel? Du

poco più mosso

rall.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

58

Tempo I

Cor. (F) 3 4

GUL.

El - ske - de, som vandt mit Hjer - te, o, hvor - for maa vi skil - les nu for e - vig? I di - - ne Øj - ne

Tempo I

Vl. 1

Vl. 2

div.

Va.

Vc.

Cb.

63

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

GUL.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

rall.

2.

1.

4.

(rejser sig)

saa jeg en Ver - den, jeg ej kend - te før, et Pa - - - ra - dis, som nu for mig er

rall.

68

a tempo

cantabile e dolce

dolce

pizz.

arco

tabt. Grant jeg ser dig i dit Skjul bag Ro - sen - hæk - ken, mit Hjer - te ban - ked'; jeg skæn - ked' dig en

a tempo

73

GUL. Ro - se, ak, med den mit Hjer - te snar - ligt vis - ner hen, ak, vis - ner hen.

pp rit.

Vl. 1 / Vl. 2 / Va. / Vc. / Cb.

div. pp rit.

77

Allegro non troppo

Fl. 1 2 / Ob. 1 2 / Cl. (B♭) 1 2 / Fg. 1 2

p cresc.

Cor. (F) 1 2 / Cor. (F) 3 4 / Tr. (F) 1 2 / Trb.t. 1 2

p cresc. mf cresc.

4.

(rejser sig) (i Affekt) (gjør urolige Skridt)

GUL. Ja, nu maa det ske, ej Magt, ej Tru-sels-ord, et hel - ligt Baand skal søn-der - ri - ve; kun

Allegro non troppo

Vl. 1 / Vl. 2 / Va. / Vc. / Cb.

fp cresc.

84

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

4.

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ham til - hø - rer jeg, kun Dø - den skil - ler os og Skænd - sel er det, Skænd - sel ej at trod - se den, som kræn - ker hel - lig

1. TERN.

2. TERN.

Vl. 1

Vl. 2

sul G

Va.

Vc.

Cb.

90

poco rall.

Recit.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

mf >

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

(i Graad)

(tager en Dolk frem)

Pagt og saa - rer Hjer - - tet til Dø - de. Ak, Fa - der, hvor haardt jeg end maa kræn-ke dig, du selv det har for-

1. TERN.

(Første Terne kommer hurtig løbende fra højre Side i Baggrunden over imod Gulnare og udbryder paa Vejen:)

2. TERN.

poco rall.

Recit.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

pp

mf >

95

Allegro

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

(vil støde Dolken i sit Bryst,
men holder (forskrækket)
inde ved Ternes "Nej!" og
skjuler hurtig Dolken)

skyldt.

1. TERN.

(kommer
løbende ind)

Nej, nej, al - drig så jeg Ma - ge til Pragt og Glans! Fra Al -

(sætter sig udmattet ned)

2. TERN.

(Anden Terne
som Første)

(kommer
løbende ind)

Nej, al - drig har jeg set en saa - dan Pragt! A - lad - dins

Allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

div.

pizz.

102

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN. — ta - nen kan man se To - get sno sig gen - nem Ha - vens Gan - ge som en Flod af Di - a - man -

2. TERN. — Tog sig nær - mer, sor - te og hvi - de Sla - ver bæ - - re Kur - ve

Vl. 1 — pizz. *f* — div. arco *fz* *f* *p* *cresc.* *f*

Vl. 2 — *f* — *mf* *cresc.* *f*

Va. — *f* — *mf* *cresc.* *f*

Vc. — *f* — div. *mf* *cresc.* *f*

Cb. — *f*

110

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

ter. Og Prins A - lad - din, E - ders Brud - gom, stolt i al sin Pragt, o - ver - straa - ler

2. TERN.

ful - de af Æ - - - - - del - ste - ne. Stolt i al sin Pragt,

Vl. 1

unis.

Vl. 2

arco

Va.

div.
arco.

Vc.

arco

Cb.

arco

117

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

1. TERN.

al - le, hvor er han skøn, nej, hvor er han skøn. Fest-trom-pe-ter og Ba - su - ner højt fra Mu - ren

2. TERN.

Prins A - lad - din o - ver - straa - ler al - - le. Fest - trom - pe - ter højt fra Mu - ren gjal - de.

Vl. 1

pizz.

Vl. 2

div.
pizz.

Va.

div.
pizz.

Vc.

div.
pizz.

Cb.

pizz.

126

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

1. TERN.

gjal - de. He - le Fol - ket strøm - mer til fra al - - le Kan - ter, strøm - mer

2. TERN.

He - le Fol - ket strøm - mer til fra al - le Kan - ter, strøm - mer til fra al - le Kan - ter,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

div.

p *ff* *pp*

133

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

1. TERN.

2. TERN.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

mf

pp

til fra al - le Kan - ter, og en Ju - bel som en Storm, bry - der frem

og en Ju - bel u - den En - de, som en Storm bry - der

div.

arco

140

Fl. 1 2 — a 2 — cresc. — f — f

Ob. 1 2 — cresc. — f — f non legato

Cl. (B♭) 1 2 — a 2 — cresc. — f — f

Fg. 1 2 — cresc. — f — f non legato

Cor. (F) 1 2 — f

Cor. (F) 3 4 — cresc. — f — f

Tr. (F) 1 2

Trb.t. 1 2

1. TERN. — o - ver - alt, o - ver - alt! Hvor her - ligt dog.

2. TERN. — frem o - ver - alt, o - ver - alt! Hvor her - ligt dog.

Vl. 1 — cresc. — f ff — p f

Vl. 2 — cresc. — f ff — p f

Va. — cresc. — f ff — p f

Vc. — cresc. — f ff — p f

Cb. — cresc. — f ff — p f

148

a 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

1. TERN.

(løber ud gjennem en af Buerne, bliver staaende lige udenfor den og ser tilhøjre efter Toget)

Kom og se!

2. TERN.

Kom og

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

No. 21

157 poco meno mosso

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

2. TERN.

se! Men ser jeg ret? paa E-ders Kind en Taa-re tril - ler, ja selv jeg kun-de græ - de, saa

poco meno mosso

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

div.

unis.

167

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

1.

p

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Ej til Glæ - de staar min

(Første Terne kommer tilbage, gaaende.)

1. TERN.

2. TERN.

glad er den - ne Dag, saa rig den Lyk - ke, som nu skal ti - mes Jer.

Vl. 1

div.

p

Vl. 2

f

p

Va.

f

p

Vc.

Cb.

176

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

2. TERN.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p cresc. mf p

p cresc.

Hu! Gru og Sorg ned - tyn - ger mig.

Al - lah, hvad er det - te? Gru og Sorg? Hvad skal det

div.

185

a 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Ej den he - le Ver - dens Glans og Pragt min Kval for - maar at

1. TERN.

si - ge?

2. TERN.

si - ge?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *cresc.* *f* *dim.* *p* 1. *mf*

194

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

3.

Tr. (F) 1 2

Trb.t. 1 2

GUL.

lin - dre, ej for - maar at læ - ge.

1. TERN.

2. TERN.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

203

tranquillo

Fl. 1 2

Ob. 1 2

cresc. *f*

Cl. (B♭) 1 2

p *f* *pp*

Fg. 1 2

p *cresc.* *f* *mf* *cresc. molto* *ff*

Cor. (F) 1 2

mf *fz*

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Ud - - - spørg mig ej, thi

1. TERN.

O tal, be - tro os al Jer Sorg!

2. TERN.

O tal, be - tro os al Jer Sorg!

tranquillo

Vl. 1

cresc. *f* *p*

Vl. 2

cresc. *f*

Va.

p *cresc.* *f* *mf* *fz* *f* *cresc. molto* *ff*

Vc.

p *cresc.* *f* *mf* *cresc. molto* *ff*

Cb.

p *mf* *cresc. molto* *ff*

212

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

cresc.

f

p

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

cresc.

f

alt er nu for - gæ - - - ves, hvert et Haab er for e - vig

1. TERN.

2. TERN.

Vl. 1

pp

cresc.

f

p

Vl. 2

pp

cresc.

f

p

Va.

pp

cresc.

f

p

Vc.

pp

cresc.

f

p

Cb.

pp

cresc.

f

p

221

molto tranquillo

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

2. TERN.

molto tranquillo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

rit.

Vivo

230

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

1. solo

pp

dolce

Fg. 1 2

Cor. (F) 1 2

1.

p

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Liv, mit Alt, far e - - - vig vel!

1. TERN.

(afsides til Anden Terne)

Hun el - sker en an - den,

2. TERN.

(afsides til Første Terne)

Hun el - sker en an - den, ja

rit.

Vivo

Vl. 1

Vl. 2

Va.

solo

p

Vc.

tutti

f

Cb.

f

239

Tempo I

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

ja det er klart!

Men naar I først Jer Brud - gom ser,

2. TERN.

det er klart!

Ja, naar I

Tempo I

Vl. 1

Vl. 2

Va.

Vc.

Cb.

247

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

2. TERN.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

tenuto

mf

pp

dolce

p

tro blot mit Ord, tro paa mit Ord, at E - ders Sorg_ snart til Glæ - de sig ven - der,

først Jer Brud - gom ser, saa skal jeg lo - - ve, at E - ders

255

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

2. TERN.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p

mf

dim.

Nej, nej, for e - vig tabt er al min

og at I sik - kert selv Jer Lyk - ke pri - se vil. Saa skøn en Bej - ler

Sorg snart faar En - de. Saa skøn en Bej - ler I

263

Fl. 1 2

Ob. 1 2

p

Cl. (B♭) 1 2

p

pp

Fg. 1 2

p

pp

Cor. (F) 1 2

Cor. (F) 3 4

p

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Glæ - de; nej, E - ders Trøst er spildt!

1. TERN.

I al - drig saa, saa rig og skøn en Bej - ler I al - drig saa!

2. TERN.

al - drig saa! saa ung og smuk; han har mit Hjer - te rent be -

div.

Vl. 1

p

pp

Vl. 2

p

pp

Va.

p

pp

Vc.

p

tutti

pp

Cb.

p

pp

270

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

2. TERN.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

a 2

1.

(rejser sig)

For - lad mig! jeg be - der!

al - - drig saa! o, sig dog

daa - - ret. Hvad vil I gø - re?

div.

278

Fl. 1 2 — a 2 — *f* — *p* *cresc. molto*

Ob. 1 2 — a 2 — *f* — *p* *cresc. molto*

Cl. (B♭) 1 2 — *fp* — *cresc. molto* — *mf cresc. molto*

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL. — (i stigende Affekt) — (et Skridt frem mod Ternerne) — (et Skridt frem mod Ternerne)

Bort! Jeg be - fa - ler Jer! Bort! Bort!

1. TERN. — (Ternerne trækker sig baglænds nølende tre Skridt tilbage henimod højre Side.) — (tre Skridt mere som før)

Lad E - der si - ge! hør os!

2. TERN.

Lad E - der si - ge! hør os!

Vl. 1 — *ffpp* *cresc. molto*

Vl. 2 — *ffpp* *cresc. molto*

Va. — *ffpp* *cresc. molto*

Vc.

Cb.

Flere Terner kommer ind fra venstre Side, forfærdede ved Raabene.

[se: Appendiks, ill. III.3]

287

a 2

rit.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

2.

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

2. TERN.

S.

Hvad er der sket?

A.

Hvad er der sket?

rit.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

294

Recit.

Fl. 1 2

Cl. (B♭) 1 2

2.

Fg. 1 2

GUL.

I kæ - re Ven - in - der, lad mig væ - re e - ne her, blot en li - den Stund! For - lad mig.

1. TERN.

2. TERN.

Recit.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

297

Andantino

Fl. 1 2

Cl. (B♭) 1 2

Fg. 1 2

GUL.

f (nærmere hen mod Gulnare)

1. TERN.

Nej, vi kan ej, vi bør ej ly - de; al - drig før var du saa sorg - be - tyn - get, og din dun - kle Ta - le vars - ler

2. TERN.

Andantino

Vl. 1

mp

Vl. 2

fz

mp

mp

Va.

Vc.

f

p

Cb.

f

p

302

Allegro alla breve

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Bort!

1. TERN.

il - de.

2. TERN.

S.

Hvad er der hæn - det vor Prin - ses - se?

Hvad er der hæn - det vor Prin - ses - se, vor Prin - ses - se?

A.

Hvad er der hæn - det vor Prin - ses - se, hvad er hæn - det vor Prin - ses - se?

Allegro alla breve

div.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

Recit. Andantino

307

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Jeg be - fa - ler Jer!

1. TERN.

2. TERN.

(nærmere hen mod Gulnare)

Hør os! o hør os! Alt, selv Dø - den vil vi li - de for din Lyk - ke; skænk os din For - tro - lig - hed!

S.

A.

Recit. Andantino

Vl. 1

Vl. 2

Va.

Vc.

Cb.

312

Molto allegro
non alla breve

Recit.

a tempo

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

2.

p cresc.

Fg. 1 2

mf

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Ak! hvad mag - ter I at gø - re?

2. TERN.

S.

For din Frel - se gær - ne vi i

A.

For din Frel - - se gær - ne vi i

Molto allegro
non alla breve

Recit.

a tempo

Vl. 1

f

mf *f*

p *cresc.*

Vl. 2

Va.

Vc.

Cb.

317

Andantino

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

f marcato *fz*

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Saa hør mig da,

2. TERN.

S.

Dø - - den gaar; prøv os, prøv os, prøv os!

A.

Dø - - den gaar; prøv os, prøv os, prøv os!

Andantino

Vl. 1

Vl. 2

Va.

Vc.

f marcato *fz*

Cb.

f marcato *fz*

[se: Appendiks, ill. III.4]

322

rall. a tempo

Fl. 1 2

Ob. 1 2

1. solo

dolce ***f*** ***p*** ***pp***

Cl. (B♭) 1 2

1. solo

dolce
pp

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

(gaar hen foran Suffløren)

GUL.

om I for-maar at kal - de Liv til - ba - ge i den Dø - de: Naar ved

S.

A.

rall. a tempo

div.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p ***pp***

327

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

Fg. 1 2

ppp

Cor. (F) 1 2

ppp

ppp

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Mor - gen - gry med E - der jeg til Ba - det gaar, fra sit Skjul han stir - rer paa mig som i

S.

A.

unis.

Vl. 1

pp

Vl. 2

pp

Va.

3 3 3 3

pp

Vc.

pizz.

Cb.

333

rall. a tempo

Fl. 1 2

Ob. 1 2

1.

p *ppp*

Cl. (B♭) 1 2

mf

Fg. 1 2

mf

ppp

Cor. (F) 1 2

ppp

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

cresc. *f*

Drøm - - - me, ham, kun ham jeg el - - ske kan.

S.

Han, som staar bag Pil-len stiv og stil-le som en Støt - te?–

A.

Han, som staar bag Pil-len stiv og stil-le som en Støt - te?–

rall. a tempo

Vl. 1

ppp pizz. *mf*

Vl. 2

ppp pizz. *mf*

Va.

3 3

ppp pizz. *mf*

Vc.

unis.

ppp pizz. *mf*

Cb.

arco

ppp

339

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

p

Fg. 1 2

p

a 2

f

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Ja, just ham. Jeg ken-der ej hans Navn, og har ej hørt hans Røst.

S.

(til hverandre indbyrdes med dæmpet Stemme)

en fat-tig Knøs fra Ga - den?

(til Gulnare)

I ken-der ej en Gang hans

A.

en fat-tig Knøs fra Ga- den?

I ken - der ej en Gang hans

Vl. 1

arco

mp

f dim.

p

Vl. 2

arco

mp

f dim.

p

Va.

arco

mp

f dim.

p

Vc.

arco

mf

f

dim.

p

Cb.

p

f

mf

343

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

S.

A.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p dolce

pp

1.

ppp

ppp

ppp

Un - der Lø - vet, hvor duf - ten - de Ro - ser staar, mød - tes vo - re Blik - ke,

Navn!

Navn!

unis.

pp

div.

pp

pp

pp

pp

pp

pizz.

pp

pp

pp

pp

349

rall.

Fl. 1 2

Ob. 1 2

1. solo

p

ppp

Cl. (B♭) 1 2

1. solo

ppp

Fg. 1 2

1.

ppp

Cor. (F) 1 2

ppp

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

mød - tes vo - re Hjer - - - - ter, el - skovs - var - me til El - - skovs -

S.

A.

rall.

Vl. 1

ppp

Vl. 2

ppp

Va.

3 3 3 3

ppp

Vc.

unis.

ppp

Cb.

arco

ppp

No. 22

354 Vivo

Fl. 1 2 — 1. solo — *mf* — *p*

Ob. 1 2 — 1.

Cl. (B♭) 1 2 — 1.

Fg. 1 2 — 1.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL. — pagt. — Nej,

1. TERN. — Til El - skov I ham stæv - ned'–nej, hvor dris - tig! for - tæl os!

2. TERN. — Til El - skov I ham stæv - ned'–nej, hvor dris - tig! for - tæl os!

S. — Et Stæv - ne - mø - de her i Ha - ven– for - tæl, for - tæl!

A. — Et Stæv - ne - mø - de her i Ha - ven– for - tæl, for - tæl!

Vivo

Vl. 1 — *f* — *mf* — *mf* — *p*

Vl. 2 — *f* — *mf* — *mf* — *p*

Va. — *f* — *mf* — *mf* — *p*

Vc. — *f* — *mf* — *mf* — *p*

Cb.

362

poco tranquillo

rall.

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

— e - vig Tro-skab jeg ham svor. Ja, da ømt jeg kys- sed' Ro- sen, som jeg skæn- ked' ham hin un - der-ful - de

1. TERN.

I Tro-skab har svo - ret?

2. TERN.

I Tro-skab har svo - ret?

S.

I Tro - skab svor?

A.

I Tro - skab svor?

poco tranquillo

rall.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

372

a tempo

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

p

Fg. 1 2

2.

p

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Stund.

1. TERN.

(til Gulnare)

O, hvil - ket dej - ligt E - ven -

2. TERN.

(til Gulnare)

O, hvil - ket dej - ligt E - ven -

S.

Et saa - dant El - skovs - e - ven - tyr jeg gær - ne selv op - le - ve gad.

A.

Et saa - dant El - skovs - e - ven - tyr jeg gær - ne selv op - le - ve gad.

a tempo

Vl. 1

mp

Vl. 2

mp *mp*

Va.

sul C

mp *ffz* *ffz* *mp* *ffz* *ffz*

Vc.

mp

fz *fz* *mp* *fz* *fz*

Cb.

pizz.

p *mp*

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

muta in A

Fg. 1 2

2.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

1. TERN.

tyr, nu først jeg ret for - staar. Nej,

2. TERN.

tyr, nu først jeg ret for - staar. Nej,

S.

Et Baand saa ømt og hel - ligt skal ej bris - te.

A.

Et Baand saa ømt, saa ømt og hel - ligt skal ej bris - te.

Vl. 1

Vl. 2

fp

Va.

fp

Vc.

fp

Cb.

arco

fp

384

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

mp

p

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

1. TERN. — det maa ej ske! I ham til - hø - rer! Vi skal nok staa Jer

2. TERN. — det maa ej ske! I ham til - hø - rer! Vi skal nok staa Jer

S. — Nej, det skal ej ske! Han Jer til - hø - rer!

A. — Nej, det skal ej ske! Han Jer til - hø - rer!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

fp

391

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

1. TERN.

2. TERN.

S.

A.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

mp cresc. *cresc.* *f*

cresc. *mp* *cresc.* *f*

1. *p cresc.* *cresc.* *f*

3. *mp cresc.* *f*

bi! Ja, un - der

bi! Han Jer til - hø - rer, vi skal al - le staa Jer bi.

Ja, vi skal nok al - le staa Jer bi! al - le staa Jer bi!

Ja, vi skal nok al - le staa Jer bi! al - le staa Jer bi!

cresc. *f* *ffz* *pp*

398

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

p

Cor. (F) 1 2

Cor. (F) 3 4

Trgl.

p

Ptti.
Gr.c.

p

1. TERN.

Bryl - lups - dan - sens Hvir - vel, da skal E - ders Fri - heds - ti - me slaa, skal E - ders Fri - heds - ti - me

2. TERN.

skal E - ders Fri - heds - ti - me

S.

skal E - ders Fri - heds - ti - me

A.

skal E - ders Fri - heds - ti - me

Vl. 1

mf *p*

Vl. 2

mf *p* *mp*

Va.

mf *p* *mp* *fz* *fz*

Vc.

mf *p* *fz* *mp* *fz*

Cb.

pizz.

p

No. 23

Alle lytter.

Første Terne løber ud gjennem en Bue og bliver staaende lige udenfor denne for at se tilhøjre hvem der kommer.

Gulnare gaar tilbage til Tronen og sætter sig. Anden Terne følger efter og stiller sig ved Gulnares venstre Side. Tilsidst Ternekoret, som stiller sig bag Anden Terne.

405 Allegretto con moto

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2 — a 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Trgl.

Ptti. Gr.c.

(Idet hun vender sig om og løber hen til de andre, ved Siden af Anden Terne.)

1. TERN. — slaa. — Ja!

2. TERN. — slaa.

S. — slaa.

A. — slaa.

Allegretto con moto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Et Sendebud med Følge (2 Slaver) i fantastiske Dragter viser sig bag Buerne tilhøjre og skrider gravetetisk igjennem en af de midterste hen til Gulnare: *Et* Skridt for hver fjerde Del.

412

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trgl.

Ptti. Gr.c.

1. TERN.

Et Sen-de-bud sig nær-mer.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

De bøjer sig dybt
for Gulnare.
[se: Appendiks, ill. III.5]

Hæver sig atter

420

Fl. 1 2

Ob. 1 2

2.

Cl. (A) 1 2

Fg. 1 2

a 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b.

Trgl.

Ptti.
Gr.c.

GUL.

SEND.

Prins A - lad - din yd - mygt

Vl. 1

Vl. 2

Va.

Vc.

Cb.

427

Fl. 1 2

Cl. (A) 1 2

a 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b.

Trgl.

Ptti. Gr.c.

GUL.

SEND.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

fz *mf* *p*

Mæld, at her

fo - re - spør - ger, om det ham til - ste - des for Jert Aa - syn at frem - træ - de.

pizz.

mf

Sendebudet med Følge rejser sig og gaar hurtig bort.

434

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b.

Trgl.

Ptti. Gr.c.

GUL.

jeg mø - de skal Prins A - lad - din.

SEND.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Alle i Toget kommer fra højre Side bag Buerne; en festlig smykket Garde marscherer ind og stiller sig op foran det bagerste Bagtæppe.

442

Allegro con moto

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Timp.

Trgl.

Ptti. Gr.c.

Allegro con moto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

448

a 2

Fl. 1 2

Picc.

ff

Ob. 1 2

a 2

Cl. (A) 1 2

a 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

fz fz fz fz

Tr. (F) 1 2

Trb.t. 1 2

Timp.

Trgl.

f

Ptti. Gr.c.

f

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Toget (i følgende Orden): Flere Fanebærere, Dandsere (sorte og hvide Slaver og Slavinder, alle i fantastiske Dragter parvis),
Pager med Palmegrene, sorte Slaver med Guldringe om Arme og Ben (bærende Kurve paa Hovedet med Ædelstene – Brudegaven),
to Fanebærere, Viziren med Følge (Embedsmænd), Hoffolk (Damer og Herrer). *Alle* igjennem Midterbuen, svingende om ad Scenens venstre Side,
forbi Gulnare (hilsende med dybe Buk – Slaverne knælende paa det ene Ben) og stiller sig op paa begge Sider af Scenen. [se: Appendiks, ill. III.6]

453

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cfg.
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2
tr
ff
arco

458

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

463

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

div.

Va.

div.

Vc.

Cb.

468

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

473

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

478

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

muta in B♭

a 2

a 2

a 2

div.

div.

div.

Sultanen og Aladdin med Følge
(Bannerfører og Pager viser sig).

483

rall.

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cfg.
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti.
Gr.c.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

fff

12/8

Her træder Sultanen osv. indenfor Buen og gaar ligeud til Forgrunden. Efterhaanden som Sultanen osv. skrider frem slutter Koret sig bag ved de 4 Pager [se: Appendiks, ill. III.6]. Gulnare stirrer koldt og aandsfraværende ud i Tilskuerrummet indtil [b.531]

Allegro maestoso

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Timp.
S.
A.
T.
B.

Fest - lig Ju - bel, Høj-tids - glæ - de fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der he - le Per - siens

Allegro maestoso

Vl. 1
Vl. 2
Va.
Vc.
Cb.

[se: Appendiks, ill. III.8]

494

Fl. 1 2 — a 2

Ob. 1 2

Cl. (B♭) 1 2 — a 2

Fg. 1 2 — a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Timp.

S. — Land; fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der he - le Per - siens Land. Øn - sker-ne

A. — Land; fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der he - le Per - siens Land. Øn - sker-ne

T. — Land; fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der he - le Per - siens Land. Øn - sker-ne

B. — Land; fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der he - le Per - siens Land. Øn - sker-ne

Vl. 1

Vl. 2

Va. — unis. — div.

Vc.

Cb.

499

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Timp.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

div.

mf

høj-t mod Him - len sti - ge,____ sti-ger fra Sul-ta-nens Bryst, sti - ger fra he - le hans Folk! Skønt naar tven - de__ Hjer - ter

504

Fl. 1 2 — a 2 — cresc. — f — a 2

Ob. 1 2 — cresc. — f

Cl. (B♭) 1 2 — cresc. — f

Fg. 1 2 — a 2 — cresc. — a 2 — f

Cor. (F) 1 2 — mf — f

Cor. (F) 3 4 — mf — f

Tr. (F) 1 2 — mf — f

Trb.t. 1 2

Trb.b. — f

Tb. — f

Timp.

S. — slut - te Pagt; men ti - fold skønt, naar de pran - ge beg - ge to i Ung - doms - kraft, un - der Kro - nens Guld som A-

A. — slut - te Pagt; men ti - fold skønt, naar de pran - ge beg - ge to i Ung - doms - kraft, un - der Kro - nens Guld som A-

T. — slut - te Pagt; men ti - fold skønt, naar de pran - ge beg - ge to i Ung - doms - kraft, un - der Kro - nens Guld som A-

B. — slut - te Pagt; skøn - nest dog, naar de pran - ge beg - ge to i Ung - doms - kraft, un - der Kro - nens Guld som

Vl. 1 — cresc. — f

Vl. 2 — cresc. — f

Va. — cresc. — div. — f — unis.

Vc. — cresc. — f

Cb. — cresc. — f

509

più mosso

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti.
Gr.c.
S.
A.
T.
B.

a 2

ff

lad - din og hans Brud. Ja, hil A - lad - din og hans Brud,

lad - din og hans Brud, A - lad - din og hans Brud,

lad - din og hans Brud, ja, og hans Brud,

A - lad - din og hans Brud, hans Brud,

più mosso

Vl. 1
Vl. 2
Va.
Vc.
Cb.

513

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

fz

tr

div.

hil de to! Ja, hil A - lad - din og hans Brud,

hil de to! A - lad - din og hans Brud,

hil de to! ja, og hans Brud,

hil de to! hans Brud,

517

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

fz

tr

div.

unis.

hil de to! og hil vor Sul - tan, ja hil den sto - re So - li - man, hil A -

Viziren hæver Haanden til Tegn paa at alle skal fjerne sig. Gulnare og de to Terner bliver hvor de er. Koret (og Ternekoret), Dandsere og Dandserinder trækker sig tilbage paa Scenen, dels udenfor, dels noget indenfor Buerne, underholdende sig indbyrdes, dannende smaa Klynger og bevægende sig frem og tilbage under den næste Scene. Pagerne (tilhøjre i Forgrunden) ud i Kulissen (bort). Slaverne (med Kurve) ud af den lille Bue og tilhøjre bort. Garden (med Undtagelse af to Mænd) ud tilvenstre. Embedsmændene ud i Kulissen (bort). Alle Fanebærerne ud igjennem de smaa Buer, stillende sig op i en Række og bliver Akten ud. De to Mænd af Garden stiller sig paa hver sin Side af Midterbuene og bliver Akten ud. Viziren gaar over imod højre Side lidt tilbage og bliver staaende knapt midtvejs paa Scenen. Bannerbæreren med de 4 Pager gjør et kort Sving og gaar ud af Midterbuen. Bannerbæreren stiller sig midt for denne og bliver Akten ud. Pagerne bort tilvenstre.

straks videre, altsaa *ikke vente* til den beskrevne Fjernelse er sket.

521

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

lad - din og Gul - na - re!

No. 24

526 Andantino quasi recit.

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
GUL.
SULT.

1. 4. mf p

(Gulnare drejer sit Hoved langsomt om imod Aladdin og rejser sig med et Sæt.)

Hvad

(tager Aladdin ved Haanden og fører ham *meget langsomt* frem henimod Gulnare)

(bliver staaende)

Min elsk - te Dat - ter, Prins A - lad - din, min Tro - nes Ar - ving og din Brud - gom fø - rer jeg til dig.

Andantino quasi recit.

Vl. 1
Vl. 2
Va.
Vc.
Cb.

p

Allegro quasi recit.

532

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
GUL.
ALAD.

De to Terner tilkjendegiver for hinanden ved Gestus deres Forbavselse.

(afsides) (med Hænderne for Ansigtet) (til Aladdin)

ser jeg, hvad ser jeg? O Fryd! ak nej, et Blænd-værk kun, ak ve mig! Er det Be -

(Aladdin strækker sin højre Arm ud imod hende og *bliver staaende* i denne Stilling.)

Allegro quasi recit.

Vl. 1
Vl. 2
Va.
Vc.
Cb.

ff mf

Sultanen gaar hen til Viziren samtalende over til højre Side (ikke for langt), hvor de vender sig om for at betragte de Elskende, saa længere tilbage paa Scenen. [se: Appendiks, ill. III.8]

De to Terner gaar tilbage paa Scenen for at samtale med de andre.

537

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

GUL.

(Gulnare længere frem imod Aladdin.)

drag? o tal! hvem er du, som væk-ker Haab paa- ny?

ALAD.

Gul-na - re! Din Stem-mes Klang som To - ner fra Him - len sødt mit Ø - re kvæ - ger.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

div.

544 Recit.

[se: Appendiks, ill. III.9]

(nærmere Aladdin)

Skønt di - ne Blik-ke ta - le, og hver en Tvivl er svun - det, et Tegn du gi - ve maa!

(viser hende Rosen)

I selv til Prins mig kaa - red' med det - te El - skovs -

Recit.

548

Andantino rall. Allegretto Recit.

Fl. 1 2

Ob. 1 2

1.

p dolce

Cl. (B♭) 1 2

1.

p

Fg. 1 2

1.

pp

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Ja, men sig mig, hvor kom-mer du fra? og den-ne

3

ALAD.

pant, pluk-ket af Jer e - gen Haand, be - dug - get af Jer e - gen Mund.

Andantino rall. Allegretto Recit.

Vl. 1

fz
f

Vl. 2

dolce

fz
f

Va.

fz
f

Vc.

fz
f

Cb.

pizz.

arco

fz
f

553

Allegretto Recit. Andantino

Fl. 1 2

Ob. 1 2

1.

p *dolce*

pp

Cl. (B♭) 1 2

Fg. 1 2

2. solo

p

p

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

Pragt, saa un - der- fuld?

ALAD.

Mit Hjem, min Bo er i din Sjæl, i al - le di - ne re - ne Tan - ker. O lad mig

Allegretto Recit. Andantino

div. unis.

Vl. 1

fz *f*

p *dolce*

Vl. 2

fz *f*

p

Va.

fz *f*

p *dolce*

Vc.

fz *f*

p

p *dolce*

Cb.

fz *f*

p

p *dolce*

559

rit.

Fl. 1 2

Ob. 1 2

1.

mf p pp p

Cl. (B♭) 1 2

mf p pp p

Fg. 1 2

mf p pp p

2.

Cor. (F) 1 2

pp p

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ALAD.

(synker paa det ene Knæ
uden at nærme sig Gulnare)

byg - ge der for e - vig; den bed - ste Skat jeg vandt, det er dig selv og din Kær - lig - hed. O

rit.

Vl. 1

mf p pp p

Vl. 2

mf p pp p

Va.

mf p pp p

Vc.

mf p pp p

Cb.

mf p pp p

564

Allegro

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ALAD.

Allegro

Vl. (solo)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp *p*

2. 4.

med al min Sjæl og Sin - de– nu

sig du el - sker mig– i tro - - fast Kær - lig- hed–

570

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ALAD.

Vl. (solo)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

2.

4.

pp

p

(helt ind paa Aladdin)

og til e - vig Ti - de! O him - - melsk Sa - lig - hed, jeg næp - - pe

(rejser sig og omfavner hende)

O him - - melsk Sa - lig - hed, jeg næp - - pe

tutti

575

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

fat - ter. med al min Sjæl og Sin - de– nu

ALAD.

(halv sagte, indtrængende idet
han tager begge hendes Hænder)

(fuld Røst)

fat - ter. O sig_____ du el - sker mig– i tro - - fast Kær - lig- hed–

Vl. 1

Vl. 2

Va.

Vc.

Cb.

582

Fl. 1 2

Ob. 1 2

1.

pp

Cl. (B♭) 1 2

Fg. 1 2

pp

pp

Cor. (F) 1 2

pp

pp

pp

Cor. (F) 3 4

pp

pp

Tr. (F) 1 2

Trb.t. 1 2

GUL.

(De omfavner hinanden)

og til e - vig Ti - de. ja e - vig din. For -

ALAD.

Nu er du min, ja, for e - vig min.

Vl. 1

pp

Vl. 2

pp

Va.

pp

Vc.

pp

Cb.

pp

588

Fl. 1 2

Ob. 1 2

1.

mf

Cl. (B♭) 1 2

Fg. 1 2

1.

mf *cresc.*

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL. e - - net skal vi føl - - ges ad, i Kær - - lig -

(Aladdin tager hendes højre Haand med sin venstre og løfter højre Arm.)

(løfter sin venstre Arm)

ALAD. For - e - net, for - e - net skal vi føl - ges ad i Liv og Død, Ja Kær - lig -

Vl. 1

mf *cresc.* *f*

Vl. 2

mf *cresc.* *f*

Va.

mf *cresc.* *f*

Vc.

mf *cresc.* *f*

Cb.

mf *cresc.* *f*

596

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ALAD.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

risoluto

1.

3.

dim.

(lægger venstre Haand paa hans Skulder)

(sænker højre Arm og lægger den om hendes Liv)

hed for - e - - - - net; i Kær - - - - lig -

603

rall.

risoluto
a tempo

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

1.

a 2

mf cresc. *f* *mf* *p* *f*

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

hed for - e - - net vi føl - ges ad, i Liv og Død,

ALAD.

hed for - e - net vi føl - ges ad, i Liv og Død,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

610

a 2

rall.

risoluto
a tempo

rall.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

(slipper hans Haand og løfter højre Arm)

(tager atter hans Haand)

GUL.

ja, til e - vig Tid, ja, til

ALAD.

ja, til

rall.

risoluto
a tempo

rall.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

617

a tempo

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ALAD.

Vl. (solo)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

(Helt ind paa Aladdin idet hun griber hans udstrakte Hænder)

(Aladdin gjør et Skridt tilbage idet han holder sine Arme udstrækte frem for sig imod hende [se: Appendiks, ill. III.10].)

e - - - - - - vig Tid. Med

e - - - - vig Tid. O sig du el - sker mig–

624

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ALAD.

Vl. (solo)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp *p* 1. 2. 4.

(De omfavner hinanden.)

al min Sjæl og Sin - de– nu og til e - vig Ti - de! O him - melsk Sa - lig-hed, jeg

i tro - fast Kær - lig- hed– O him - melsk Sa - lig-hed, jeg

632

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ALAD.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

2.

pp

p

(lægger begge Hænder
paa hans Skuldre:)

næp - pe fat - ter! Al min Læng - sel staar til dig, alt mit

(lægger sine Hænder over hende)

næp - pe fat - ter! Elsk - te, til dig staar al min Læng - -

div.

639

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

ALAD.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp *p* *mf* *cresc.* *dim.*

(løfter venstre Arm)

(lægger venstre Haand paa hans Skulder)

Haab er kun hos dig, alt mit Haab er

(løfter højre Arm)

(sænker højre Arm langsomt og lægger den om hendes Liv)

- sel, og alt mit Haab er kun hos dig, ja alt mit

647

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

GUL.

kun hos dig, hos dig

(tager hendes venstre
Haand bort fra sin Skulder,
men slipper den ikke)

ALAD.

Haab kun hos dig, hos dig, hos dig

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Sultanen nærmer sig Gulnare og Aladdin. Viziren opfordrer Hoffolkene til at nærme sig Forgrunden.

654

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

GUL. — er alt, — er alt — mit

ALAD. — er alt, — er alt — mit

Vl. 1

Vl. 2

Va.

Vc.

Cb.

661

animato

a 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

ALAD.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff fz mf f cresc.

(slipper hinanden og løfter højre Arm som til Ed)

(De omfavner hinanden)

Haab. E - - vig er jeg din,

Koret nærmer sig (ikke for hurtig) Forgrunden. Viziren stiller sig midt foran Koret, noget tilhøjre. De to Terner foran Korets Damer.

Sultanen lægger sine Hænder paa Gulnares og Aladdins Hoveder.

667

a 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL. e - - vig din!

ALAD. e - - vig din!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

673

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
GUL.
ALAD.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

fz

No. 25 FESTMUSIK

Sultanen fører Aladdin og Gulnare hen til venstre Trone, hvor de sidstnævnte træder op, men bliver staaende for Stolene, medens Sultanen gjør venstre om og gaar lidt længere frem i Prosceniet og tilhøjre.

Allegro non troppo, maestoso

680

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Trgl.
Ptti. Gr.c.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

Pri - - - ser Al - - - - le den mæg - ti - ge Gud, som skæn - - ked' os Kær - lig - heds

Allegro non troppo, maestoso

684

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
1. TERN.
2. TERN.
SULT.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

marcato
a 2
div.
Ild til Lyst og Liv, ja til Lyst og

[se: Appendiks, ill. III.11]

688

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
1. TERN. Hvil - ket Held__ og hvil - - ken Fryd! Sor - gen svandt; nu gen - nem Taa - ren glim - ter
2. TERN. Hvil - ket Held__ og hvil - - ken Fryd! Sor - gen svandt; nu gen - nem Taa - ren glim - ter
SULT. (afsides) Sig - net væ - re Per - siens Dat - - ter, her - lig Brud__ til Brud - goms Glæ - de, sig - net væ - re
VIZ. O gla - - de Stund! det ly - se Haab
S. Liv. Den her - - lig - ste, den mæg - tig - ste,
A. Liv. Den her - - lig - ste, den mæg - tig - ste,
T. Liv. Den her - - lig - ste, den mæg - tig - ste,
B. Liv. Den her - - lig - ste, den mæg - tig - ste,
Vl. 1
Vl. 2
Va.
Vc.
Cb.

693

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
1. TERN. sa - - lig El - skovs - lyst. Ja, hil dig ri - - ge Kær - lig -
2. TERN. sa - - lig El - skovs - lyst. Ja, hil dig ri - - ge Kær - lig -
SULT. Pag - - - - - - ten, hel - ligt Baand i Kær - - - - - - lig -
VIZ. fra Hjer - tets Dyb nu straa - ler
S. her - - - - - - lig - ste, mæg - - - - - - tig -
A. her - - - - - - lig - ste, mæg - - - - - - tig -
T. her - - - - - - lig - ste, mæg - - - - - - tig -
B. her - - - - - - lig - ste, mæg - - - - - - tig -
Vl. 1
Vl. 2
Va.
Vc.
Cb.

Allegro con fuoco

696

Fl. 1 2

Picc.

Ob. 1 2

a 2

Cl. (B♭) 1 2

a 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

1. TERN.

hed!

2. TERN.

hed!

(gjør et Sving om forbi Aladdin og Gulnare, idet han rækker sin venstre Arm ud imod dem for at tilkjendegive, at de skal følge ham. Alt langsomt og ceremonielt. De stiller sig op foran Suffløren. [se: Appendiks, ill. III.12])

SULT.

hed!

(bliver staaende)

VIZ.

frem!

S.

ste! Ja, her i tven - de Hjer - - - - ter flam - mer El-skovs-lyst.

A.

ste! Ja, her i tven - de Hjer - - - - ter flam - mer El-skovs-lyst.

T.

ste! Ja, her i tven - de Hjer - - - - ter flam - mer El-skovs-lyst.

B.

ste! Ja, her i tven - de Hjer - - - - ter flam - mer El-skovs-lyst.

Allegro con fuoco

Vl. 1

div.

unis.

div.

Vl. 2

div.

Va.

div.

Vc.

Cb.

700

Fl. 1 2
Picc.
Ob. 1 2
a 2
Cl. (B♭) 1 2
a 2
Fg. 1 2
a 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
S.
Kækt frem - ad, baar - ne højt af Haa - bets Vin - ge - slag,
A.
Kækt frem - ad, baar - ne højt af Haa - bets Vin - ge - slag,
T.
Kækt frem - ad, baar - ne højt af Haa - bets Vin - ge - slag,
B.
Kækt frem - ad, baar - ne højt af Haa - bets Vin - ge - slag,
Vl. 1
div.
unis.
div.
Vl. 2
div.
Va.
div.
Vc.
Cb.

704

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

S.

sty - rer ud de to mod den grøn - ne Strand, mod det fag - re E - - den,

A.

sty - rer ud de to mod den grøn - ne Strand, mod det fag - re E - - den,

T.

sty - rer ud de to mod den grøn - ne Strand, mod det fag - re E - - den,

B.

sty - rer ud de to mod den grøn - ne Strand, mod det fag - re E - - den,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *cresc.* *mf* *f* *fp* *mf cresc.*

709

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

f cresc. ff mf

hvor kun Som - - mer, e - vig Som - - mer bor– al - les Maal, al - les Haab

714

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a 2

a 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

S. ___ naar i Hjer-tet der tæn-des den flam-men-de Ild– o ri - ge Kær - lig -

A. ___ naar i Hjer-tet der tæn-des den flam-men-de Ild– o ri - ge Kær - lig -

T. ___ naar i Hjer-tet der tæn-des den flam-men-de Ild– o ri - ge Kær - lig -

B. ___ naar i Hjer-tet der tæn-des den flam-men-de Ild– o ri - ge Kær - lig -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Gulnare, Aladdin og Sultanen med korslagte Arme. *De andre* ikke foreløbig.

Andante sostenuto

719

Fl. 1 2 — a 2 — pp

Picc.

Ob. 1 2 — 1. — pp dolce e cantabile

Cl. (B♭) 1 2 — a 2 — pp dolce e cantabile

Fg. 1 2 — a 2 — pp dolce e cantabile — p dolce e cantabile

Cor. (F) 1 2 — a 2 — pp

Cor. (F) 3 4 — fpp

Trgl.

GUL. — O Al - lah, du Him-lens Drot, nu hø - re du vor Bøn: o ræk os din mil - de Haand, be - segl og sign vor Pagt! be - segl den

ALAD. — O Al - lah, du Him - lens Drot, nu hø-re du vor Bøn: ræk os din mil - de Haand,

SULT. — O Al - lah, du Him - lens Drot, sign den - ne Pagt,

(frem i lige Række med Sultanen, Aladdin og Gulnare)

VIZ. — (med korslagte Arme) — O Al - lah, du Him - lens Drot, sign den - ne Pagt,

S. — hed!

A. — hed!

T. — hed!

B. — hed!

Andante sostenuto

Vl. 1 — p

Vl. 2 — fp

Va. — fp

Vc. — fp

Cb. — p

724

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trgl.

GUL.

1. TERN.

2. TERN.

ALAD.

SULT.

VIZ.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

rall.

a tempo

a 2

1.

p

p

Pagt, som her vi slut-ter i dit Navn! Skænk os din Vel - sig - nel - se! til Bøn for hvert

(frem i lige Række
med de andre Solister)

(med korslagte Arme)

til Bøn for den

(frem i lige Række
med de andre Solister)

(med korslagte Arme)

til Bøn for den

be - segl og sign vor Pagt, som her vi slut - ter, skænk os din Vel - sig - nel - se! til Bøn for hvert

skænk dem, skænk dem din Vel - sig - nel - se! Nu hæ - ve sig Fol-kets Røst til Bøn for dem, som

skænk dem, skænk dem din Vel - sig - nel - se! Nu hæ - ve sig Fol-kets Røst til Bøn for dem, som

rall.

a tempo

unis.

[se: Appendiks, ill. III.13]

729

Fl. 1 2 — a 2

Ob. 1 2 — 1. solo

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 — 1. solo

Cor. (F) 3 4

GUL. — hel - ligt Baand, som knyt - ter dem sam - men– Mand___ og Viv.___ Du Him - lens

1. TERN. — sto - re Pagt, som knyt - ter for e - vig tven - de Hjer - ter. Du Him - lens Drot,___

2. TERN. — sto - re Pagt, som knyt - ter for e - vig tven - de Hjer - ter. Du Him - lens Drot,___

ALAD. — hel - ligt Baand, som knyt - ter sam - men Viv og Mand; for dem sig hæ - ve Fol - kets Røst. Du Him - lens

SULT. — Al - lah skæn - ked' Lyk - kens Naa - de - ga - ve. Du Him - lens

VIZ. — Al - lah skæn - ked' Lyk - kens Naa - de - ga - ve. Du Him - lens

S. — (*helt* frem i Prosceniet) (med korslagte Arme) — O Al - lah, du Him - lens Drot,___ nu hø - re du vor Bøn: o

A. — (*helt* frem i Prosceniet) (med korslagte Arme) — O Al - lah, du Him - lens Drot,___ nu hø - re du vor Bøn: o

(Tenorer og Basser træder først frem, naar de skal falde ind.)

T. — (*helt* frem i Prosceniet) (med korslagte Arme) — O Al - lah, du Him - lens Drot,___

B. — (*helt* frem i Prosceniet) (med korslagte Arme) — Du Him - lens Drot,___ du

Vl. 1 — div.

Vl. 2

Va.

Vc.

Cb.

733

Fl. 1 2 — a 2

Ob. 1 2

Cl. (B♭) 1 2 — a 2

Fg. 1 2 — *cresc.*

Cor. (F) 1 2 — a 2

Cor. (F) 3 4

GUL. — *cresc.*
Drot, ræk os din mil - de Haand, be - segl den Pagt, som her vi slut - ter i dit Navn,

1. TERN. — *cresc.*
ræk dem din mil - de Haand, be - segl den Pagt, som her nu slut - tes i dit Navn,

2. TERN. — *cresc.*
ræk dem din mil - de Haand, be - segl den Pagt, som her slut - tes

ALAD. — *cresc.*
Drot, ræk os din mil - de Haand, be - segl og sign den Pagt, som her vi

SULT. — *cresc.*
Drot, ræk dem din mil - de Haand, skænk dem,

VIZ. — *cresc.*
Drot, ræk dem din mil - de Haand, skænk dem,

S. — *cresc.*
ræk dem din mil - de Haand, ræk dem din mil - de Haand, be - segl den Pagt, som her nu slut - tes i dit Navn,

A. — *cresc.*
ræk dem din mil - de Haand, ræk dem din mil - de Haand, be - segl den Pagt, som her slut - tes

T. — *cresc.*
nu hø - re du vor Bøn: ræk dem din mil - de Haand, be - segl og sign den Pagt, som her nu

B.
Him - lens Drot, sign den - ne Pagt, skænk dem,

Vl. 1 — unis. — *cresc.*

Vl. 2 — *cresc.*

Va. — *cresc.*

Vc. — *cresc.*

Cb. — *cresc.*

737

Fl. 1 2 — a 2 — *f* — *dim.* — *p* — *mp*

Ob. 1 2 — 1. solo — *f* — *dim.* — *p* — *mp*

Cl. (B♭) 1 2 — a 2 — *f* — *dim.* — *p* — *mp*

Fg. 1 2 — *f* — *dim.* — *p* — *mp*

Cor. (F) 1 2 — *f* — *mp*

Cor. (F) 3 4 — *f* — *dim.* — *mp*

GUL. — *f* — *dim.* — skænk os din Vel - sig - - - nel - se!

1. TERN. — *f* — *dim.* — skænk dem din Vel - sig - - - nel - se!

2. TERN. — *f* — *dim.* — i dit Navn, skænk dem din Vel - sig - - nel - se!

ALAD. — *f* — *dim.* — slut - ter, skænk os din Vel - sig - nel - se! — (med opløftede Arme) *ff* — Nu løf - ter sig

SULT. — *f* — *dim.* — skænk dem, skænk dem din Vel - sig - nel - se! — *p* — (med udstrakte Arme) *ff* — Nu bre - der sig ud, nu løf - ter sig — (med opløftede Arme)

VIZ. — *f* — *dim.* — skænk dem din Vel - sig - - - nel - se! — *p* — (med udstrakte Arme) *ff* — Nu bre - der sig ud, nu løf - ter sig — (med opløftede Arme)

S. — *f* — *dim.* — skænk dem din Vel - sig - - - nel - se!

A. — *f* — *dim.* — i dit Navn, skænk dem din Vel - sig - - nel - se!

T. — *f* — *dim.* — slut - tes, skænk dem din Vel - sig - nel - se! — (med opløftede Arme) *ff* — Nu løf - ter sig

B. — *f* — *dim.* — skænk dem din Vel - sig - - - nel - se! — *p* — (med udstrakte Arme) *ff* — Nu bre - der sig ud, nu løf - ter sig — (med opløftede Arme)

Vl. 1 — *f* — *dim.* — *p* — *ff*

Vl. 2 — unis. — *f* — *dim.* — *p* — *ff*

Va. — *f* — *dim.* — *p* — *ff*

Vc. — *f* — *dim.* — *p* — *ff*

Cb. — *f* — *dim.* — *p* — *ff*

741

Alle med opløftede Arme

a 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

1. TERN.
2. TERN.

ALAD.

SULT.
VIZ.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

mp *cresc.* *mf* *cresc.* *p* *mf cresc.* *ff* *fz cresc.*

Nu klin - ger mod Sky fra Al - les Mund: Lyk - sa - lig hver Sjæl i den - ne

højt og klin - ger mod Sky fra Al - les Mund: Lyk - sa - lig hver Sjæl i den - ne

Nu klin - ger mod Sky fra Al - les Mund: Lyk - sag - lig hver Sjæl i den - ne

745

rall.

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
GUL.
1. TERN.
2. TERN.
ALAD.
SULT.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2
2.
1.
4.

mf cresc. *f cresc.* *ff* *mf* *cresc.* *f* *fz*

Stund! Lyk - sa - lig hver Bo, hvor Glæ - den fandt ind, Lyk - sa - - - - - -

hvor Bud - skab lød om Bryl - lups-fest i Mah - muds

Stund! Lyk - sa - lig hver Bo, hvor Glæ - den fandt ind, hvor Bud - skab lød om Bryl - lups - fest i Mah - muds

Alle Arme ned

a tempo

Alle slaar op med højre Arm.

rit.

749

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

1. TERN.
2. TERN.

ALAD.

SULT.
VIZ.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

fz

fff

ff

f

sostenuto

lig. Ja, om en Bryl - lups - fest i Sul-tan Mah - muds Slot, som he - le Per - siens Folk nu fej - rer.

Slot. Ja, om en Bryl - lups - fest i Sul-tan Mah - muds Slot, som he - le Per - siens Folk nu fej - rer.

Slot Ja, om en Bryl - lups - fest i Sul-tan Mah - muds Slot, som he - le Per - siens Folk nu fej - rer.

Korets to Fløje trækker sig et Skridt tilbage (baglænds), medens den øvrige Del gjør saa mange Skridt tilbage (baglænds), at Fronten kommer til at danne en Halvcirkel. Gulnare, Aladdin, Sultanen og Viziren gjør, to og to, et Sving ad Scenens venstre Side om langs Korets Front tilbage til Korets Dameside, hvor de stiller sig op i en Række. [se: Appendiks, ill. III.14]

753

Allegro vivace

Fl. 1 2

Ob. 1 2

Clarinetto (B♭)

Fl. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

S.

Med ly - stig Dans til Fløj - ters Klang i den ly - se Sal, i den

A.

Med ly - stig Dans til Fløj - ters Klang i den ly - se Sal, i den

T.

Med ly - stig Dans til Fløj - ters Klang i den ly - se Sal,

B.

Med ly - stig Dans til Fløj - ters Klang i den ly - se Sal,

Allegro vivace

Vl. 1

Vl. 2

Va.

Vc.

Cb.

760

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

2.

cresc.

S. A. T. B.: sva - le Lund, mun-ter og glad, mun-ter og glad, un-der Lam-per-nes Skin, un-der Stjer-ner-nes Glans, med ly - stig Dans,

T. B.: i den sva - le Lund, un-der Lam-per-nes Skin, un-der Stjer-ner-nes Glans, med ly - stig

767

Fl. 1 2 — a 2 — ff fz — marcato

Picc.

Ob. 1 2 — ff fz — marcato

Cl. (B♭) 1 2 — a 2 — ff fz — marcato

Fg. 1 2 — fz — ff fz — a 2 — marcato

Cor. (F) 1 2 — fz — a 2 — ff

Cor. (F) 3 4 — fz — ff

Tr. (F) 1 2 — a 2 — ff

Trb. 1 2 — f

Trb.b.

Tb.

Timp. — f

S. — med ly - stig Dans til Fløj-ters Klang i den ly - - - - se Sal, i den sva - le

A. — med ly - stig Dans til Fløj-ters Klang i den ly - - - - se Sal, i den sva - le

T. — Dans, med ly - stig Dans til Fløj-ters Klang i den ly - - - - se Sal, i den sva - - le

B. — Dans, med ly - stig Dans til Fløj-ters Klang i den ly - - - - se Sal, i den sva - - le

div.

Vl. 1 — ff — marcato

Vl. 2 — ff — marcato

Va. — ff — marcato

Vc. — ff — marcato

Cb. — ff — marcato

773

accelerando

Fl. 1 2 — a 2

Picc. — *f*

Ob. 1 2

Cl. (B♭) 1 2 — a 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2 — a 2

Trb. 1 2 — *f*

Trb.b. — *f*

Tb. — *f*

Timp.

S. — Lund, un - der Lam-per-nes Skin, un - der Stjer - ners Glans, til Sol staar op, til

A. — Lund, un - der Lam-per-nes Skin, un - der Stjer - ners Glans, til Sol staar op, til

T. — Lund, un - der Lam-per-nes Skin, un - der Stjer - ners Glans, til Sol staar op, til

B. — Lund, un - der Lam-per-nes Skin, un - der Stjer - ners Glans, til Sol staar op, til

accelerando

Vl. 1

Vl. 2

Va.

Vc.

Cb.

779

Aladdin i Begejstring
frem midt for Koret

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

ff

Sol staar op.

785

Recit.

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

(stiger ned fra Tronen
frem paa Scenen)

ALAD.

Ja, vi fej - rer en Glæ - dens Fest, og vi fej - rer en Sej - rens Fest, thi jeg staar ved mit Maal,_ ved mit hø - je Maal! Ja

S.

A.

T.

B.

Recit.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

No. 26

Allegro, molto animato

792

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

ALAD.

Alt, hvad jeg haa - bed', Alt, hvad jeg øn - sked', al - le de ly - sen - de Drøm - me,

Allegro, molto animato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1. solo

div.

pizz.

799

Cor. (F) 1 2

Cor. (F) 3 4

al - le de stær - ke hi - gen - de Læng - - - sler– alt til

arco

806

1. solo

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

ALAD.

Li - ve bragt, nu sprin - ger ud som Blomst i Vaar, og med

Vl. 1

Vl. 2

Va.

Vc.

Cb.

814

rit. a tempo

straa - len - de Far - ver til Liv og Lyst ud - fol - der al sin Rig - dom, al sin Pragt. Saa fød - tes mit

pizz.

solo

823

poco rit. a tempo poco accel.

Fl. 1 2

Ob. 1 2

1. solo

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

ALAD.

Haab, og Alt jeg vandt, saa sandt hun els - ker mig, hun el - sker mig

poco rit. a tempo poco accel.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

Gulnare hen til Aladdin.
De omfavner hinanden
og bliver staaende
saaledes indtil Tegnet *
nedenfor. [se t. 852]

Lento ad libitum

832

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

ALAD.

saa fød - tes mit Haab, og Alt, ja Alt jeg vandt, saa sandt hun el - sker

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

p cresc.

mf cresc.

f

Lento ad libitum

840

Presto

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

f

sempre marcato

Cor. (F) 1 2

a 2

f

Cor. (F) 3 4

a 2

f

Tr. (F) 1 2

f

Trb. 1 2

Trb.b.

Tb.

Timp.

ALAD.

mig.

S.

Hil A -

A.

Hil A - lad - din,

T.

Hil A - lad - din, hil Gul -

B.

Hil A - lad - din, hil Gul - na - re,

Presto

Vl. 1

f

Vl. 2

f

Va.

f

Vc.

f

sempre marcato

Cb.

f

sempre marcato

rall.

846

Fl. 1 2 — a 2 — *f*

Picc. — *f*

Ob. 1 2 — a 2 — *f*

Cl. (B♭) 1 2 — a 2 — *f*

Fg. 1 2 — *f*

Cor. (F) 1 2 — a 2

Cor. (F) 3 4 — a 2

Tr. (F) 1 2

Trb. 1 2 — *f*

Trb.b. — *f*

Tb. — *f*

Timp. — *f*

ALAD.

S. — lad - din og Gul - na - re, hil! Fest - lig

A. — hil Gul - na - re, hil! Fest - lig

T. — na - re, hil dem beg - ge, hil! Fest - lig

B. — hil dem beg - ge, hil! Fest - lig

rall.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Aladdin fører Gulnare ved Haanden i et Sving ad Scenens højre Side om langs Korets Front,
hilsende Hoffolket, tilbage til de andre Solister. [se: Appendiks, ill. III.15]

Allegro maestoso

Koret og alle Solister helt ud i Prosceniet

853

Fl. 1 2 — a 2

Ob. 1 2 — *mf*

Cl. (B♭) 1 2 — a 2

Fg. 1 2 — a 2 — *mf*

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2 — a 2

Trb. 1 2 — a 2

Trb.b.

Tb.

Timp.

Trgl. — *f*

Ptti. Gr.c.

S. — Ju - - bel, Høj-tids - glæ - - de fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der

A. — Ju - - bel, Høj-tids - glæ - - de fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der

T. — Ju - - bel, Høj-tids - glæ - - de fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der

B. — Ju - - bel, Høj-tids - glæ - - de fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der

Allegro maestoso

Vl. 1 — div. — *mf*

Vl. 2 — *mf*

Va. — div. — *mf*

Vc. — *mf*

Cb. — *mf*

857

Fl. 1 2 — a 2 — ff — mf

Ob. 1 2 — ff — mf

Cl. (B♭) 1 2 — ff — mf

Fg. 1 2 — ff — mf

Cor. (F) 1 2 — ff

Cor. (F) 3 4 — ff

Tr. (F) 1 2 — a 2 — ff — mf

Trb. 1 2 — a 2 — ff

Trb.b. — ff — mf

Tb. — ff — mf

Timp. — ff

Trgl. — ff

Ptti. Gr.c. — ff

S. — he - le Per - siens Land; fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der

A. — he - le Per - siens Land; fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der

T. — he - le Per - siens Land; fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der

B. — he - le Per - siens Land; fyl-der nu Sul-ta-nens Hal, fyl-der den straa-len-de Stad, fyl - der

Vl. 1 — ff — mf

Vl. 2 — ff — mf

Va. — ff — mf

Vc. — ff — mf

Cb. — ff — mf

861

Fl. 1 2 — a 2 — f — a 2

Ob. 1 2 — f

Cl. (B♭) 1 2 — f

Fg. 1 2 — f

Cor. (F) 1 2 — f

Cor. (F) 3 4 — a 2 — f

Tr. (F) 1 2 — a 2 — f

Trb. 1 2 — a 2 — f

Trb.b. — f

Tb.

Timp. — f

Trgl. — f

Ptti. Gr.c. — f

S. he - le Per - siens Land. Øn - - sker - ne højt mod Him - len sti - ge, sti - ger fra

A. he - le Per - siens Land. Øn - - sker - ne højt mod Him - len sti - ge, sti - ger fra

T. he - le Per - siens Land. Øn - - sker - ne højt mod Him - len sti - ge, sti - ger fra

B. he - le Per - siens Land. Øn - - sker - ne højt mod Him - len sti - ge, sti - ger fra

Vl. 1 — f

Vl. 2 — f

Va. — f

Vc. — f

Cb. — f

865

Fl. 1 2 — a 2 — mf

Ob. 1 2 — 1. — mf

Cl. (B♭) 1 2 — mf

Fg. 1 2 — a 2 — mf

Cor. (F) 1 2 — a 2 — mf

Cor. (F) 3 4 — a 2 — mf

Tr. (F) 1 2

Trb. 1 2 — a 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

S. — Sul-ta-nens Bryst, sti-ger fra he-le hans Folk! Skønt naar tven-de Hjer-ter slut-te Pagt; men ti-fold skønt, naar de

A. — Sul-ta-nens Bryst, sti-ger fra he-le hans Folk! Skønt naar tven-de Hjer-ter slut-te Pagt; men ti-fold skønt, naar

T. — Sul-ta-nens Bryst, sti-ger fra he-le hans Folk! Skønt naar Hjer-ter slut-te Pagt; men ti-fold skønt, naar de

B. — Sul-ta-nens Bryst, sti-ger fra he-le hans Folk! Skønt naar Hjer-ter slut-te Pagt; skøn-nest dog naar

Vl. 1 — mf

Vl. 2 — mf

Va. — mf

Vc. — mf

Cb. — mf

870

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

cresc. *f* a 2

pran - ge beg - ge to i Ung - doms - kraft, un - der Kro - nens Guld som A - lad - din og hans

de pran - ge beg - ge to i Ung - doms - kraft, un - der Kro - nens Guld som A - lad - din og hans

più mosso

874

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

1.

div.

Brud. Ja, hil A - lad - din og hans Brud! hil de to! Ja, hil A -

Brud. A - lad - din og hans Brud! hil de to! A -

Brud. Ja, og hans Brud! hil de to!

Brud. hans Brud! hil de to!

879

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2
tr
fz
1.
ff
div.
unis.

lad - din og hans Brud, hil de to! og hil vor
Ja, og hans Brud, hil de to! og hil vor
hans Brud, hil de to! og hil vor

Molto allegro

883

a 2

Fl. 1 2

Picc.

a 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

marcato

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

marcato

Tb.

marcato

Timp.

Trgl.

Ptti.
Gr.c.

S.

Sul - tan, ja hil den sto - re Sul - tan og hans he - le Hus!

A.

Sul - tan, ja hil den sto - re Sul - tan og hans he - le Hus!

T.

Sul - tan, ja hil den sto - re Sul - tan og hans he - le Hus!

B.

Sul - tan, ja hil den sto - re Sul - tan og hans he - le Hus!

Molto allegro

Vl. 1

Vl. 2

Va.

Vc.

marcato

Cb.

marcato

[se: Appendiks, ill. III.16]

quasi presto

889

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

GUL.

1. TERN.
2. TERN.

ALAD.

SULT.
VIZ.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

895

Fl. 1 2 — a 2 — f cresc. — fz fz fz — ff

Ob. 1 2 — f cresc. — fz fz fz — ff

Cl. (B♭) 1 2 — a 2 — f cresc. — fz fz fz — ff

Fg. 1 2 — f cresc. — f — fz — ff

Cor. (F) 1 2 — 2. — cresc. — f cresc. — ff

Cor. (F) 3 4 — f cresc. — ff

GUL. — f cresc. — To - ner svul - me, tol - - ke Hjer - - tets Fryd og Ju - bel! — ff

1. TERN. 2. TERN. — f cresc. — To - ner tol - ke Hjer - - - tets Fryd og Ju - bel! — ff

ALAD. — f cresc. — To - ner svul - me, tol - - ke Hjer - - tets Fryd og Ju - bel! — ff

SULT. VIZ. — f cresc. — bru - - - se, San - - - gens To - ner svul - me! — ff

S. — f cresc. — To - ner svul - me, tol - - ke Hjer - - tets Fryd og Ju - bel! — ff

A. — f cresc. — To - ner tol - ke Hjer - - - tets Fryd og Ju - bel! — ff

T. — f cresc. — tol - - ke Hjer - - tets / bru - se, San - gen tol - - - ke Fryd og Ju - bel! — ff

B. — f cresc. — bru - - - se, San - - - gens To - ner svul - me! — ff

Vl. 1 — f cresc. — ff

Vl. 2 — f cresc. — ff

Va. — f cresc, — ff

Vc. — f cresc. — ff

Cb. — f cresc. — ff

901

Fl. 1 2 — a 2 — pp

Ob. 1 2

Cl. (B♭) 1 2 — a 2 — pp

Fg. 1 2

Cor. (F) 1 2 — 2. — pp — cresc.

Cor. (F) 3 4 — pp — cresc.

GUL. — pp — cresc. — Let skal Fo - - den træ - - de i

1. TERN. 2. TERN. — pp — cresc. — Let skal Fo - den træ - de Dan - sen til mun - tre Me - lo - di - er, mens Øj - ne, Smil og Lat - ter

ALAD. — pp — cresc. — Let skal Fo - - den træ - - de i

SULT. VIZ. — pp — cresc. — Lad Glæ - dens Bøl - ger bru - se, højt lad San - gens To - ner

S. — pp — cresc. — Let skal Fo - den træ - de Dan - sen til mun - tre Me - lo - di - er, mens Øj - ne, Smil og Lat - ter

A. — pp — cresc. — Let skal Fo - den træ - de Dan - sen til mun - tre Me - lo - di - er, mens Øj - ne, Smil og Lat - ter

T. — pp — cresc. — Let skal Fo - - den træ - - de Dan -

B. — pp — cresc. — Nu let skal Fo - den træ - de Dan - sen, Øj - ne, Smil og

Vl. 1 — pp

Vl. 2 — pp

Va. — pp

Vc. — pp

Cb. — pp

908

Fl. 1 2 — a 2 — *cresc.* — *f*

Ob. 1 2 — *f*

Cl. (B♭) 1 2 — a 2 — *cresc.* — *f*

Fg. 1 2 — a 2 — *f*

Cor. (F) 1 2 — 2. — *cresc.* — *f*

Cor. (F) 3 4 — *cresc.* — *f*

Tr. (F) 1 2 — 1. — *f*

Trb. 1 2 — 1. — *f*

Trb.b. — *f*

GUL. — *f* — den mun - - tre Dans, mens de gla - de Smil og mun - ter

1. TERN. 2. TERN. — *f* — sødt daa - rer Hjer - ter, Sind og Sans, mens de gla - de Smil og mun - ter

ALAD. — *f* — den mun - - tre Dans, mens de gla - de Smil og mun - ter

SULT. VIZ. — *f* — svul - me, tol - ke Hjer - tets Fryd, mens de gla - de Smil og mun - ter

S. — *f* — sødt daa - rer Hjer - ter, Sind og Sans, daa - rer Hjer - ter, Sind og Sans, ja,

A. — *f* — sødt daa - rer Hjer - ter, Sind og Sans, daa - rer Hjer - ter, Sind og Sans, ja,

T. — *f* — sen, Øj - - ne, Smil daa - re Hjer - ter, Sind og Sans, ja,

B. — *f* — Lat - ter daa - re Sind og Sans, daa - re Hjer - ter, Sind og Sans, ja,

Vl. 1 — *cresc.* — *f*

Vl. 2 — *cresc.* — *f*

Va. — *cresc.* — *f*

Vc. — *cresc.* — *f*

Cb. — *cresc.* — *f*

915

Fl. 1 2 — a 2 — f

Ob. 1 2 — f fz

Cl. (B♭) 1 2 — a 2 — f

Fg. 1 2 — a 2 — f

Cor. (F) 1 2 — f fz

Cor. (F) 3 4 — f

Tr. (F) 1 2 — 1. — f

Trb. 1 2 — 1. — f

Trb.b. — f

Tb.

Timp.

GUL. — Lat - ter fry - de vor - e Hjer - ter, Sind og Sans. Lad Glæ -

1. TERN. 2. TERN. — Lat - ter fry - de vor - e Hjer - ter, Sind og Sans. Lad Glæ -

ALAD. — Lat - ter fry - de vor - e Hjer - ter, Sind og Sans. Lad Glæ -

SULT. VIZ. — Lat - ter fry - de vor - e Hjer - ter, Sind og Sans. Lad Glæ -

S. — sødt_ daa - rer Hjer - ter, Sind og Sans. Ja,_____ lad da Glæ -

A. — sødt_ daa - rer Hjer - ter, Sind og Sans. Ja,_____ lad da Glæ -

T. — sødt_ daa - rer Hjer - ter, Sind og Sans. Ja,_____ lad da Glæ -

B. — sødt_ daa - rer Hjer - ter, Sind og Sans. Ja,_____ lad da Glæ -

Vl. 1 — f — fz

Vl. 2 — f — fz

Va. — f

Vc. — f — marcato

Cb. — f — marcato

922

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
GUL.
1. TERN.
2. TERN.
ALAD.
SULT.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

ff fz f fz

dens Bøl - ger bru - se, højt, højt lad San - gens

929

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

ff

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

mf

Trb. 1 2

Trb.b.

Tb.

Timp.

GUL.

1. TERN.
2. TERN.

ALAD.

SULT.
VIZ.

S.

A.

T.

B.

To - - - ner svul - me, lad dem tol - - ke

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff fz

fz

marcato

936

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

GUL.

1. TERN.
2. TERN.

ALAD.

SULT.
VIZ.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Hjer - tets Fryd. Frem til Dans! Til Dans al - le

Hjer - tets Fryd. Til Dans al - le frem! Til

943

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
GUL.
1. TERN.
2. TERN.
ALAD.
SULT.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2
fz
marcato
unis.
frem! Til Dans! Hør Mu - si - kens
Dans al - - - - le frem! Hør Mu - si - kens

949

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
GUL.
1. TERN.
2. TERN.
ALAD.
SULT.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

To - ner kal - de! Op til Dans, til Dans!

div.

unis.

Sultan til højre Trone og sætter sig. Viziren stiller ved hans Side paa Gulvet. Aladdin og Gulnare til venstre Side og sætter sig. De to Terner ved deres Side paa Gulvet. Koret danner Espalier paa begge Sider op til Kulisserne. Dandsere og Dandserinder ordnede til Dands foran Buerne.

956

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
GUL.
1. TERN.
2. TERN.
ALAD.
SULT.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

muta in A

No. 27 BALLET

Ensemble: Sorte og hvide Slavinder

Allegro non troppo

962

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Allegro non troppo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

969

a 2

1.

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

4.

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

cresc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

977b

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
Tamb.picc.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

984

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

mf

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

990

Fl. 1 2 — a 2 — a 2

Picc.

Ob. 1 2 — a 2

Cl. (A) 1 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2 — *f* — *mf*

Trb. 1 2 — *f* — *mf*

Trb.b. — *f* — *mf*

Tb. — *mf*

Timp. — *fz* — *mf*

Trgl. — *mf*

Ptti. Gr.c. — *fz*

Tamb.picc. — *fz*

Vl. 1 — 3

Vl. 2 — 3

Va. — 3

Vc. — 3

Cb. — 3

996

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
Tamb.picc.

1.

a 2

Ballet da capo senza repetizione

Vl. 1
Vl. 2
Va.
Vc.
Cb.

Større Ensemble: Slaver og Slavinder (Alle)

Pas de deux af to hvide Slavinder

998b

2.

Fl. 1 2

Picc.

Ob. 1 2

1.

mf

Cl. (A) 1 2

p

Fg. 1 2

p

a 2

Cor. (F) 1 2

a 2

Cor. (F) 3 4

Tr. (F) 1 2

dim.

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

2.

Vl. 1

p *f* *fz* *pp*

Vl. 2

p *f* *fz* *mf*

Va.

ff *mf*

Vc.

ff *mf*

Cb.

ff

1007

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

1.

mf

p

div.

pizz.

arco

1015

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

1.

dolce

a 2

p

arco

pizz.

pizz.

1023

Fl. 1 2 — a 2 — mf cresc. — f

Picc. — mf cresc. — f

Ob. 1 2 — mf cresc. — f

Cl. (A) 1 2 — a 2 — mf cresc. — f — f

Fg. 1 2 — mf cresc. — f

Cor. (F) 1 2 — mf cresc. — f

Cor. (F) 3 4 — mf cresc. — mf cresc. — f

Tr. (F) 1 2 — mf cresc. — f

Trb. 1 2 — mf cresc. — f

Trb.b. — mf cresc. — f

Tb. — mf cresc. — f

Timp. — mf cresc. — f

Trgl. — mf cresc. — f

Ptti. Gr.c.

Tamb.picc.

Vl. 1 — arco — cresc. — ff

Vl. 2 — cresc. — ff

Va. — cresc. — ff

Vc. — cresc. — ff

Cb. — arco — cresc. — ff

Ensemble: Alle

1030

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1036

Fl. 1 2 — a 2 — a 2

Picc.

Ob. 1 2 — a 2

Cl. (A) 1 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2 — *f*

Trb. 1 2 — *f*

Trb.b. — *f*

Tb.

Timp. — *fz*

Trgl.

Ptti. Gr.c. — *fz*

Tamb.picc. — *fz*

Vl. 1 — 3

Vl. 2 — 3

Va. — 3

Vc. — 3

Cb. — 3

1042

Fl. 1 2 — a 2

Picc.

Ob. 1 2 — a 2

Cl. (A) 1 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4 — *f*

Tr. (F) 1 2 — *mf* — *dim.*

Trb. 1 2 — *mf* — *f*

Trb.b. — *mf* — *f*

Tb. — *mf*

Timp. — *mf* — *f* *fz*

Trgl. — *mf*

Ptti. Gr.c. — *fz*

Tamb.picc. — *fz*

Vl. 1 — *p*

Vl. 2 — *p*

Va.

Vc.

Cb.

1049

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2.

mf

1. solo

mf

p

p

div.

pizz.

f

fz

pp

f

fz mf

ff mf

ff mf

ff

p

1058

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

1.

tr

p

div.

arco

1066

Fl. 1 2 — a 2

Picc.

Ob. 1 2 — *dolce*

Cl. (A) 1 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl. — ***p***

Vl. 1 — arco — pizz.

Vl. 2

Va.

Vc.

Cb. — pizz.

1072

Fl. 1 2 — a 2 — mf cresc. — f — tr ff

Picc. — mf cresc. — f — tr ff

Ob. 1 2 — mf cresc. — f — a 2 tr ff

Cl. (A) 1 2 — mf cresc. — f — a 2 tr ff

Fg. 1 2 — mf cresc. — f — f

Cor. (F) 1 2 — mf cresc. — f — f

Cor. (F) 3 4 — mf cresc. — f — f

Tr. (F) 1 2 — mf cresc. — f — f

Trb. 1 2 — f

Trb.b. — f

Tb. — f

Timp. — mf cresc. — f — f

Trgl. — mf cresc. — f

Ptti. Gr.c. — f

Tamb.picc.

Vl. 1 — arco cresc. — ff — f

Vl. 2 — cresc. — ff — f

Va. — cresc. — div. ff — f

Vc. — cresc. — ff — f

Cb. — arco cresc. — ff — f

Ensemble: Alle

1078

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1084

Fl. 1 2 — a 2 — a 2

Picc.

Ob. 1 2 — a 2

Cl. (A) 1 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2 — *f* — *mf*

Trb. 1 2 — *f* — *mf*

Trb.b. — *f* — *mf*

Tb. — *mf*

Timp. — *fz* — *mf*

Trgl. — *mf*

Ptti. Gr.c. — *fz*

Tamb.picc. — *fz*

Vl. 1 — 3

Vl. 2 — 3

Va. — 3

Vc. — 3

Cb. — 3

1090

Fl. 1 2 — a 2 — a 2

Picc.

Ob. 1 2 — a 2

Cl. (A) 1 2 — a 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2 — *f*

Trb. 1 2 — *f*

Trb.b. — *f*

Tb.

Timp. — *f* *fz* — *f*

Trgl. — *f*

Ptti. Gr.c. — *fz* — *f*

Tamb.picc. — *fz* — *f*

Vl. 1 — 3

Vl. 2 — 3

Va. — 3

Vc. — 3

Cb. — 3

1095

Fl. 1 2 — a 2

Picc.

Ob. 1 2

Cl. (A) 1 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1101

poco meno mosso

1.

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

poco meno mosso

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *mf* *ff*

div.

pizz.

Solo: hvid Slavinde

1109

tranquillo

Fl. 1 2

Picc.

Ob. 1 2

1.

p *dolce*

Cl. (A) 1 2

1.

p

Fg. 1 2

p

p

Cor. (F) 1 2

p

1.

Cor. (F) 3 4

3.

Tr. (F) 1 2

1.

pp

pp

1.

Trb. 1 2

pp

Trb.b.

pp

Trgl.

Ptti.
Gr.c.

Tamb.picc.

tranquillo

Vl. 1

cantabile

Vl. 2

pizz.

Va.

pizz.

Vc.

cantabile

pizz.

Cb.

arco

1116

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

3.

p *dolce*

p

pp

poco vivo

1123

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

poco vivo

Vl. 1

Vl. 2

arco

Va.

arco

Vc.

arco

Cb.

1128

Fl. 1 2 — a 2 — ff

Picc. — ff

Ob. 1 2 — a 2 — ff

Cl. (A) 1 2 — ff

Fg. 1 2 — ff

Cor. (F) 1 2 — ff

Cor. (F) 3 4 — ff

Tr. (F) 1 2 — ff

Trb. 1 2 — ff

Trb.b. — ff

Tb. — ff

Timp. — f

Trgl.

Ptti. Gr.c.

Tamb.picc. — p — f

Vl. 1 — ff

Vl. 2 — ff

Va. — div. — ff

Vc. — ff

Cb. — ff

1133

rall.

Solo: sort Slavinde
tranquillo

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
Tamb.picc.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

1.
p
1.
pp
1.
mf
mf
pp
pp
mf
p
fz
fz
fz
cantabile
pizz.
pizz.
pizz.

1138

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1. 2.

p dolce

p

pp

più vivo

1145b

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Tamb.picc.

più vivo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
Tamb.picc.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

mf *p* *cresc.*

1157

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Ensemble: Alle med Soloerne

Tempo I

1163

Fl. 1 2 — a 2 — ff — mf

Picc.

Ob. 1 2 — ff — mf

Cl. (A) 1 2 — ff — mf

Fg. 1 2 — ff — a 2 — mf

Cor. (F) 1 2 — ff — mf

Cor. (F) 3 4 — a 2 — ff — mf

Tr. (F) 1 2 — ff — mf

Trb. 1 2 — ff — mf

Trb.b. — ff — mf

Tb. — ff — mf

Timp. — ff — mf

Trgl. — ff — mf

Ptti. Gr.c. — ff — mf

Tamb.picc. — 3 — ff — mf

Tempo I

Vl. 1 — ff — mf

Vl. 2 — ff — mf

Va. — div. — ff — mf

Vc. — ff — mf

Cb. — ff — mf

1170

Fl. 1 2 — a 2 — p — mf

Picc. — p — mf

Ob. 1 2 — f — f

Cl. (A) 1 2 — f p — f — mf

Fg. 1 2 — a 2 — f p — f — mf

Cor. (F) 1 2 — f p — f — mf

Cor. (F) 3 4 — f p — f — mf

Tr. (F) 1 2 — f — f

Trb. 1 2 — f — f

Trb.b. — f p — f

Tb. — f — f

Timp. — p — mf

Trgl. — f — p f

Ptti. Gr.c. — f — f

Tamb.picc. — f — p f

Vl. 1 — ff p — ff — mf

Vl. 2 — ff p — ff — mf

Va. — ff p — ff — mf

Vc. — ff p — ff — mf

Cb. — ff — ff — mf

Molto allegro

1177

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Molto allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

mf *cresc.* a 2

1183

Fl. 1 2 — a 2 — f

Picc. — f

Ob. 1 2 — f

Cl. (A) 1 2 — a 2 — f

Fg. 1 2 — f

Cor. (F) 1 2 — f

Cor. (F) 3 4 — f

Tr. (F) 1 2 — f

Trb. 1 2 — f

Trb.b. — f

Tb. — f

Timp. — f

Vl. 1 — f

Vl. 2 — f

Va. — f

Vc. — f

Cb. — f

1190

Fl. 1 2 — a 2 — a 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2 — a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2 — 3

Trb. 1 2

Trb.b.

Tb.

Timp. — 3

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1 — div.

Vl. 2 — div.

Va. — div.

Vc.

Cb.

Dandserne og Dandserinderne
tilbage i Baggrunden, dels udenfor
dels indenfor Buerne

1197

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1204

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Tamb.picc.

VIZ.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

No. 28

Viziren stiller sig foran Sultanen:

Sultanen, Aladdin og Gulnare holder hinanden i Hænderne, stiger ned fra Tronerne og samles midt paa Scenen i Forgrunden. Viziren ved Sultanens højre Side et Par Skridt tilbage paa Scenen [se: Appendiks, ill. III.17]

1212

Moderato

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Ptti. Gr.c.
Tamb.picc.
VIZ.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

p *decresc.* *pp*

Min hø - je Sul - tan, Nat-ten stun-der til. Be - fa - ler I at Bru-de-dan-sen nu be - gyn - der?

Moderato

sul G

fz *ff* *dim.* *p*

1220

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.b.

Tb.

Timp.

SULT.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

2.

3.

pp

mf

p

Ef - ter gam - mel Skik I træ - de, før Sol gaar ned, med hin - an - den en Bryl - lups - dans;_ thi skal det

FANFARE

Sultanen vender sig om og gaar tilbage
til Tronen, efterfulgt af Viziren, Aladdin og Gulnare.

1226

ral-len-tan-do

Molto vivo

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.b.

Tb.

Timp.

SULT.

(lægger Aladdins og Gulnares Hænder sammen)

min-des, I lo-ved' kær - ligt at van - dre Haand i Haand til Li-vets Sol gaar ned.

Vl. 1

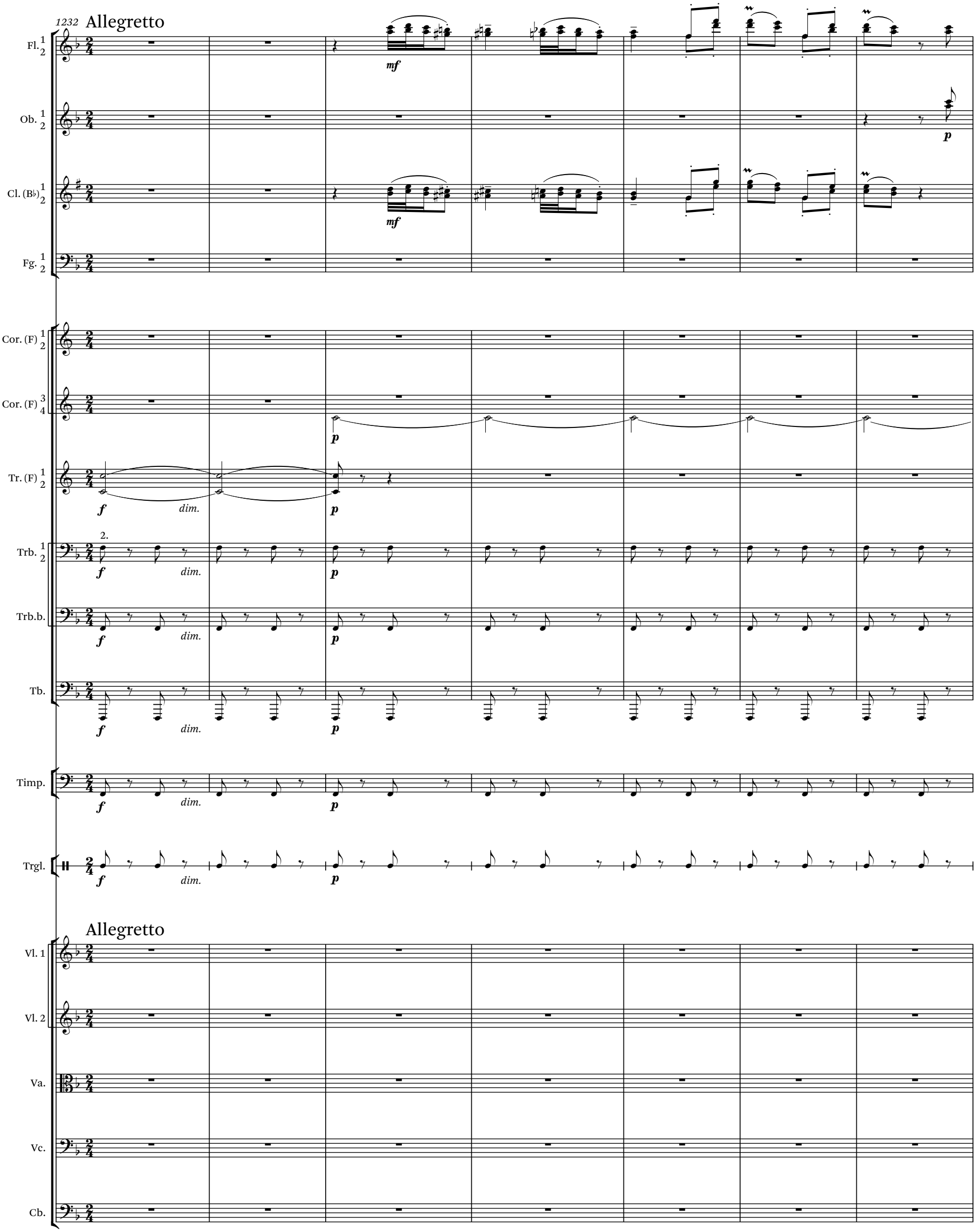
Vl. 2

Va.

Vc.

Cb.

Dandsen begynder. De *sorte* Slaver og Slavinder bevæger sig fra Baggrunden *tilvenstre* langs denne Side henimod Forgrunden (Koret træder noget tilbage ind i Kulisserne) i Geledder paa 3-4 Personer (som i Procession) *med dandsende Bevægelser*, derpaa langs Rampen over til højre Side og tilbage mod Baggrunden (Koret træder noget tilbage ind i Kulisserne). Naar Gulnare og Aladdin har naaet Midterbuen, sætter de *hvide* Slaver og Slavinder sig i Bevægelse fra Baggrunden *tilvenstre* i samme Orden og paa samme Maade men drejer om tilhøjre tæt foran Lemmen og omkring samme. Samtidig skrider Gulnare og Aladdin fra Midterbuen lige frem over Scenen henimod Forgrunden, medens de sorte Slaver og Slavinder fortsætter Procession-Dandsen bag om dem hen imod venstre Side og videre langs denne imod Forgrunden efter de hvide. Aladdin og Gulnare maa afpasse Hurtigheden af deres Gang saaledes, at de er skjulte for Tilskuerne af Slaverne naar de er komne til den midterste Lem paa Scenen. Naar Aladdin og Gulnare er nær ved Lemmen (2 Skridt) gjør de dandsende et Sving, *kort* bag om dem, saa at Aladdin og Gulnare bliver helt omringet af en snæver Ring. *Lidt før (1 Skridt) Gulnare betræder Lemmen* mørknes Scenen pludselig (*næsten* totalt) og *samtidig* fra højre og venstre Side i Forgrunden kommer Alfer og Gnomer fra Hulen (med Ildfluer [se t. 1285]) løbende hen foran Slaverne og hvirvler rundt med disse i to modsat løbende Kredse. For yderligere at dække Aladdin og Gulnare naar Forvandlingen sker, gaar Farten bagom *meget hurtig*, medens der *foran* gjøres hurtige Omdrejninger med Legemet, men holdes igjen paa Flugten fremad, altsaa her mere fortættet. Imidlertid har Gulnare stillet sig paa Lemmen, som gaar ned med hende og Aladdins Prindsedragt, medens Aladdin bliver staaende paa Scenegulvet i sin fattige Klædning. [se: Appendiks, ill. III.18-19]



1239

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

a 2

mf

Fg. 1 2

a 2

mf

Cor. (F) 1 2

2.

mf
tenuto

tenuto

fz

tenuto

tenuto

fz

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

2.

Trb.b.

Tb.

Timp.

Trgl.

Vl. 1

Vl. 2

Va.

mf

Vc.

Cb.

1246

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a 2

mf

2.

Cor. (F) 1 2

Cor. (F) 3 4

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

div.

unis.

div.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1251

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

div.

1257

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

a 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

tenuto

tenuto

Trb.b.

Tb.

Timp.

Trgl.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1263

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

f

unis.

1268

Fl. 1 2 — a 2 — fz fz f fz fz

Picc. — f

Ob. 1 2 — a 2 — fz fz fz fz

Cl. (B♭) 1 2 — a 2 — fz fz a 2 fz fz

Fg. 1 2 — a 2 — fz fz fz fz

Cor. (F) 1 2 — fz fz fz fz

Cor. (F) 3 4 — fz fz fz fz

Tr. (F) 1 2

Trb. 1 2 — tenuto — fz tenuto fz tenuto fz tenuto

Trb.b. — tenuto — fz tenuto fz tenuto fz tenuto

Tb. — tenuto — fz tenuto fz tenuto fz tenuto

Timp. — fz fz fz fz

Trgl. — fz fz fz fz

Vl. 1 — fz fz fz fz

Vl. 2 — fz fz fz fz

Va. — fz fz fz fz

Vc. — fz fz fz fz

Cb. — fz fz fz fz

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Trgl.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

ff fz f p mf tenuto

Her maa Aladdin og Gulnare være skjult
og de dandsende.

1279

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

a 2

Cor. (F) 3 4

a 2

Tr. (F) 1 2

Trb. 1 2

tenuto

tenuto

Trb.b.

Tb.

Timp.

Trgl.

Ptti.
Gr.c.

Tamb.picc.

unis.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Her kommer Alferne og Gnomerne med Ildfluer.

più mosso

1285

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptti. Gr.c.

Tamb.picc.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1290

Fl. 1 2 — a 2 — a 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2 — a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1295

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

a 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

fz

tenuto

1300

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

a 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

Ptti. Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Aanderne fra Hulen, Slaverne og Slavinderne forsvinder,
at Alle kan være ude paa sidste Takts Begyndelse (Allegro)

1305

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
Ptti. Gr.c.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

Koret, Sultanen, Viziren og de to Terner frem imod Aladdin;
lidt mindre mørkt [se: Appendiks, ill. III.20]

1311

Allegro non troppo

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
1. TERN.
2. TERN.
ALAD.
SULT.
VIZ.
SEND.
S.
A.
T.
B.

a 2

fz *ff* *mf cresc.* *cresc.* *f* *ff*

(Gulnare er forsvundet, og Aladdin ser sig forfærdet om.)

Gul - na - re! Gul - na - re! Ha! for - svun - det! Ræd - sel!

Hvad er hændt? Min Dat - ter brat for - svun - det! Skynd jer!

Hvor lis - tig blev hun rø - vet bort!

For-svun- det? u - mu- ligt! Søg da!

For-svun- det! brat for - svun- det! Ræd - sel!

For - svun - det! brat for - svun- det! Ræd - sel!

For-svun- det! brat for - svun- det! Ræd - sel!

For - svun - det! brat for - svun- det! Ræd - sel!

Allegro non troppo

Vl. 1
Vl. 2
Va.
Vc.
Cb.

Forvirring i Koret: nogle vender sig tilhøjre andre tilvenstre atter andre helt omkring og vil løbe i forskjellige Retninger, men standses af Sendebudet, som gjennem Midterbuen kommer løbende ind, hen til Sultanen. Koret og de to Terner samler sig nærmere om Aladdin, Sendebudet, Vizir og Sultan, for at lytte til.
[se: Appendiks, ill. III.21]

1317

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
1. TERN.
2. TERN.
ALAD.
SULT.
VIZ.
Skynd jer!
SEND.
Hø - je Sul - tan, Prins A - lad - dins Tryl - le - slot er for - svun - det.
Selv jeg saa det hæ - ve sig fra
S.
hur - tig søg! skynd jer!
A.
hur - tig søg! hur - tig, skynd jer!
T.
hur - tig søg!
B.
hur - tig søg! skynd jer! hur - tig, skynd jer!
Vl. 1
Vl. 2
Va.
Vc.
Cb.
tenuto
leggiero

1323

risoluto

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a 2

pp

mf

Cor. (F) 1 2

Cor. (F) 3 4

ff *mf*

1. TERN.
2. TERN.

SULT.

VIZ.

SEND.

Ja, han er en Trold-mand, har Gul-na-re i sin

Jor-den og fly-ve bort hen-o-ver Sta-den. Ja, han staar i Pagt med Mør-kets Aan-der, og Gul-na-re hol-der han nu i sin

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

risoluto

ff *fz* *mf*

div.

cresc.

[se: Appendiks, ill. III.22]

1328

Fl. 1 2 — a 2 — *f* — *marcato*

Picc. — *f*

Ob. 1 2 — *f* — *marcato*

Cl. (B♭) 1 2 — a 2 — *f* — *marcato*

Fg. 1 2 — a 2 — *f* — *marcato*

Cor. (F) 1 2 — *f* — *fz*

Cor. (F) 3 4 — *f* — *f fz*

Tr. (F) 1 2 — *f fz*

Trb. 1 2 — *f* — *fz*

Trb.b. — *f* — *fz*

Tb. — *f* — *fz*

Timp. — *f* — *fz*

1. TERN. 2. TERN. — Vold, hvor hun i Skræk og Nød sig vaan - der. — Ve dig,

ALAD. — Ha! min Lam - pe be - rø - vet! — (nærmere Aladdin)

SULT. — Vold, hvor hun i Skræk og Nød sig vaan - der. — Ve dig, (nærmere Aladdin)

VIZ. — Vold, hvor hun i Skræk og Nød sig vaan - der. — Ve dig, (nogle Skridt tilbage og nærmere Aladdin)

SEND. — Vold, hvor hun i Skræk og Nød sig vaan - der. — Ve dig,

S. — Vold, hvor hun i Skræk og Nød sig vaan - der.

A. — Vold, hvor hun i Skræk og Nød sig vaan - der. — (slutter sig nær ind til Sultanen, Vizir og Sendebudet)

T. — Vold, hvor hun i Skræk og Nød sig vaan - der. — (slutter sig nær ind til Sultanen, Vizir og Sendebudet)

B. — Vold, hvor hun i Skræk og Nød sig vaan - der.

Vl. 1 — *f* — *fz* — *marcato* — *fp*

Vl. 2 — *f* — *fz* — *marcato* — *fp*

Va. — *f* — *fz* — *marcato* — *fp*

Vc. — *f* — *fz* — *marcato* — *fp*

Cb. — *f* — *fz* — *fp*

1333

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

3.

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

1. TERN.
2. TERN.

SULT.

VIZ.

SEND.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Skæn - - di - ge! Hæv - - nen ram - - me dig! fræk - - ke

ve dig, Skæn - di - ge! Hæv - - - - nen ram - me dig!

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
1. TERN.
2. TERN.
SULT.
VIZ.
SEND.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

ff *f*

Nid - - ding! Ej din sor - te Kunst os skræk - ke kan,

Nid - - ding! Ej din sor - - - te Kunst os skræk - ke kan,

Nid - - ding! Ej din sor - - - te Kunst os skræk - ke kan, frygt

div.

unis.

1341

Fl. 1 2
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
1. TERN.
2. TERN.
SULT.
VIZ.
SEND.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

fz

frygt

fræk - ke Nid - ding, frygt du vor Hævn, frygt du vor Hævn, vor Hævn!

l'istesso tempo

1346

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

1. TERN.
2. TERN.

Ve dig, fal - ske Trold, Him - len straf - fe dig!

ALAD.

Him - lens Mag - ter vær mig naa - dig, knapt jeg sand - ser hvad er hændt. Al min

SULT.

Ve dig, fal - ske Trold, Him - len straf - fe dig!

VIZ.

Ve dig, fal - ske Trold, Him - len straf - fe dig!

SEND.

Ve dig, fal - ske Trold, Him - len straf - fe dig!

S.

Nej se, hvor from!

A.

Nej se, hvor from!

T.

Nej se, hvor from!

B.

Nej se, hvor from!

l'istesso tempo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1350

Fl. 1 2

Picc.

1.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Timp.

1. TERN.
2. TERN.

Ej

Ej dit Hyk - le - ri skal be-snæ - re os.

ALAD.

Lyk - ke blev mig rø - vet, er det Sand-hed, er det Drøm? Ak, bort-

SULT.

Ej dit Hyk - le - ri skal be-snæ - re os.

VIZ.

Ej dit Hyk - le - ri skal be-snæ - re os.

SEND.

Ej dit Hyk - le - ri skal be-snæ - re os.

S.

Ja vist, en Drøm!

A.

Ja vist, en Drøm!

T.

Ja vist, en Drøm!

B.

Ja vist, en Drøm!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1354

Fl. 1 2

Picc.

Ob. 1 2

1. solo

pp

Cl. (B♭) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

a 2

Cor. (F) 3 4

a 2

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

1. TERN.
2. TERN.

Ja, du selv! Ja, i din Vold! men

ALAD.

ra - net har den on - de Trold min Brud. Slot - tet og Gul-na - re har han i sin Vold.

SULT.

Ja, du selv! Ja, i din Vold!

VIZ.

Ja, du selv! Ja, i din Vold!

SEND.

Ja, du selv! Ja, i din Vold!

S.

Ja, du selv! Ja, i din Vold! men

A.

Ja, du selv! Ja, i din Vold! men

T.

Ja, du selv! Ja, i din Vold!

B.

Ja, du selv! Ja, i din Vold!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1358

Fl. 1 2 — a 2 — mf fz cresc. | fz fz | ff tenuto | | fz mf
Picc. — ff tenuto
Ob. 1 2 — a 2 — mf fz cresc. | fz fz | ff tenuto | | fz mf
Cl. (B♭) 1 2 — a 2 — mf fz cresc. | fz fz | ff tenuto | a 2 fz mf
Fg. 1 2 — a 2 — ff | 3 | fz mf
Cor. (F) 1 2 — a 2 — mf fz cresc. | fz fz | ff tenuto | fp
Cor. (F) 3 4 — a 2 — fp
Tr. (F) 1 2 — f tenuto
Trb.b.
Tb.
Timp.
1. TERN. 2. TERN. — i din e - gen Sna - re du er fan - get. | Du skæl - - - - - -
ALAD. — Jeg er ej ond, jeg har ej
SULT. — men i din e - gen Sna - re du er fan - get.
VIZ. — men i din e - gen Sna - re du er fan - get.
SEND. — men i din e - gen Sna - re du er fan - get.
S. — i din e - gen Sna - re du er fan - get. | Du skæl - - - - - -
A. — i din e - gen Sna - re du er fan - get. | Du skæl - - - - - -
T. — men i din e - gen Sna - re du er fan - get.
B. — men i din e - gen Sna - re du er fan - get.
Vl. 1 — cresc. fz | fz | fz ff fz | fz mf
Vl. 2 — cresc. fz | fz | fz ff fz | fz mf
Va. — cresc. fz | fz | fz ff fz | fz
Vc. — cresc. fz | fz | fz ff fz | fz mf
Cb. — fz mf cresc. | fz | fz ff fz | fz mf

1362

Fl. 1 2 — a 2 — f mf | f

Picc. — f mf | f

Ob. 1 2 — f mf | f

Cl. (B♭) 1 2 — a 2 — f mf | a 2 — f

Fg. 1 2 — a 2 — f fz mf | a 2 — fz f

Cor. (F) 1 2 — a 2 — f | p f | fz fz fz fz

Cor. (F) 3 4 — a 2 — f | p f | fz fz fz fz

Tr. (F) 1 2 — a 2 — f | f

Trb.b. — f | f

Tb. — f | f

Timp. — fz

1. TERN. 2. TERN. — - ver!

ALAD. — Skyld, jeg selv er Of-fer for en ned-rig Daad. Hør mig! hør mig! hør mig!

SULT. — Du skæl - - - - ver!

VIZ. — Du skæl - - - - ver!

SEND. — Du skæl - - - - ver!

S. — - ver! Prøv din sor - te Kunst, om du dit Liv kan frel-se; kald frem den le - de

A. — - ver! Prøv din sor - te Kunst, om du dit Liv kan frel-se; kald frem den le - de

T. — Du skæl - - - - ver! (blotter deres Sværd) Prøv din sor-te Kunst, om du dit Liv kan frel - se; kald frem den le - de

B. — Du skæl - - - - ver! (blotter deres Sværd) Prøv din sor-te Kunst, om du dit Liv kan frel - se; kald frem den le - de

Vl. 1 — f fz mf | f fz | fz fz fz fz

Vl. 2 — f fz mf | f fz | fz fz fz fz

Va. — f fz fz mf | f fz | fz f

Vc. — f fz fz mf | f fz | fz fz fz fz

Cb. — f fz fz mf | f fz | fz fz fz fz

Allegro con brio

[se: Appendiks, ill. III.23]

Mændene trækker sig tilbage i deres forrige Stilling.

1367

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

ALAD.

VIZ.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

muta in A

ff *fz*

(viger tilbage)

Vær barm-hjer - tig!

Al - - lah!

Stands!

Trol - de - hær, om du tør trod - se Al - lahs Magt.

(noget frem imod Aladdin)

(trænger ind paa Aladdin med løftede Sværd)

Nid - ding!

Allegro con brio

1371 Recit.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

a 2

pp

VIZ.

Til - giv, at her jeg raa - der til A - lad - dins Liv at skaa - ne; for - svandt Prin - ses - sen paa hans

Recit.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1373

a 2

Bud, er Haa - - bet om at se jert Barn i - gen, til ham a - le - ne

p

Andantino

1375 1376

Fl. 1 2

Ob. 1 2

2.

p

Cl. (A)

1. solo

p

Fg. 1 2

1. solo

p p

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

SULT.

(nærmere hen til Aladdin
[se: Appendiks, ill. III.24])

Ja, du har Ret. Saa hør mig, A - lad - din! Du tog den Dat - ter Gud mig

VIZ.

knyt- tet.

Andantino

Vl. 1

div.

p cantabile

p

Vl. 2

div.

p cantabile

p

Va.

div.

p cantabile

p

Vc.

p cantabile f

p

Cb.

p cantabile f

p

1383

Fl. 1 2

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

SULT.

VIZ.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p *pp*

gav, barn - løs nu jeg til Gra - ven gaar. Der - for bø - de du Liv og Æ - re.

1391

Fl. 1 2

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

SULT.

Dog, som Him - len skæn - ker Naa - de, er og - saa jeg lang - mo - dig; end-nu er_ Frel - se mu - lig.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

div.

1399

dolce e cantabile

Saa vogt da nø - je paa mit Ord. I Al - lahs Navn for - kyn - des her:

1407

Fl. 1 2

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

SULT.

En Frist dig gi-ves til at raa-de Bod__ for din Brø - - - - de. In-den fyr-re-ty-ve Da-ge, til mig Gul-na-re du skal

Vl. 1

Vl. 2

Va.

Vc.

Cb.

unis.

sul G

1412

Timp.

SULT.

(Han vakler, som ramt af et Slag, Viziren og Sendebudet holder paa ham, og ledsagede af de to Terner forlader de Scenen tilhøjre.)

(halv højt)

brin-ge. Hvis ej, da ram-me Dø-den dig! Ja Dø-den, ja Dø-den.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1421

Fl. 1 2 — 1. — p — pp — rit.

Ob. 1 2 — pp

Cl. (A) — 1. — p — pp

Fg. 1 2 — a 2 — pp

Cor. (F) 1 2 — pp

Cor. (F) 3 4 — pp

Tr. (F) 1 2 — ppp

Trb. 1 2 — pp

Trb.b. — pp

Tb. — pp

Timp. — tr — ppp

SULT.

S. — p — Ak, se hvor bleg, se hvor mat! vil han dø af sin Sorg? Ak, ve, ve, ve!

A. — p — Ak, se hvor bleg, se hvor mat! vil han dø af sin Sorg? Ak, ve, ve, ve!

T. — p — Ak, se hvor bleg, se hvor mat! vil han dø af sin Sorg? Ak, ve, ve, ve!

B. — p — Ak, se hvor bleg, se hvor mat! vil han dø af sin Sorg? Ak, ve, ve, ve!

rit.

Vl. 1 — f — ppp

Vl. 2 — f — ppp

Va. — f — ppp

Vc. — f — ppp

Cb.

No. 29

Allegro molto con fuoco

1429

Koret *langt* frem i Forgrunden
[se: Appendiks, ill. III.25]

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A)
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
ALAD.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

(i højeste Extase; helt frem i Prosceniet)

Jeg stand - - ser ej, før jeg at - ter staar med Sej - rens ly - se Pal-mer i min Haand. Frem - ad,

Vort Nid og Nag skal

Allegro molto con fuoco

sul G

1435

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A)
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
ALAD.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

ff fz f mf cresc. p

frem - ad! Er end mit Maal nok saa fjernt, jeg vil det naa, jeg trod - ser al - le Fa - rer.

For - ban-det væ - re du, for - ban - det væ - re du! Vort Nag dig

For - ban-det væ - re du, for - ban - det væ - re du! Vort Nag dig

føl - ge dig, for - ban-det væ - re du, for - ban - det væ - re du! Vort Nid og Nag dig

føl - ge dig, skal føl - - ge dig, for - ban - det væ - re du! Vort Nid og Nag dig

1441

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A)
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
ALAD.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

mf fz cresc. f p

Ja, frem til Kamp mod al - le Mør - kets Mag - ter! Frem til Kamp

føl - ger, dig føl-ger, vær for - - ban - - det! Din sik - re Løn nu

føl - ger hvor du gaar, vær for - - ban - - det! Din sik - re Løn nu

1446

poco accelerando

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A)
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. 1 2
Trb.b.
Tb.
Timp.
ALAD.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

mod al - le Mør - - - - kets Mag - - - - - - - - - - ter!

ven - ter dig– en blo - - - - - dig Hævn dig

poco accelerando

più animato

1451

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

ALAD.

Sej - er el - ler Død, in - tet el - ler alt!

S.

ram-mer, blo-dig Hævn dig ram-mer, le - de Trold, blo-dig Hævn dig sik-kert ram-mer, le - de Trold.

A.

ram-mer, blo-dig Hævn dig ram-mer, le - de Trold, blo-dig Hævn dig sik-kert ram-mer, le - de Trold.

T.

ram-mer, blo-dig Hævn dig ram-mer, le - de Trold, blo-dig Hævn dig sik-kert ram-mer, le - de Trold.

B.

ram-mer, blo-dig Hævn dig ram-mer, le - de Trold, blo-dig Hævn dig sik-kert ram-mer, le - de Trold.

più animato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1457

Fl. 1 2

Picc.

Ob. 1 2

a 2

Cl. (A)

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

3.

Tr. (F) 1 2

1.

Trb. 1 2

Trb.b.

Tb.

Timp.

ALAD.

jeg trod-ser al Fa-re, in - tet skal mig ku - e, ej Hel - veds

S.

U - den Naa - de du ved Bød - lens Sværd skal li - de

A.

U - den Naa - de du ved Bød - lens Sværd skal li - de

T.

U - den Naa - de du ved Bød - lens Sværd skal li - de

B.

U - den Naa - de du ved Bød - lens Sværd skal li - de

Vl. 1

Vl. 2

Va.

Vc.

Cb.

fz

1463

Fl. 1 2

Picc.

Ob. 1 2

a 2

Cl. (A)

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

f

Trb. 1 2

f

Trb.b.

f

Tb.

f

Timp.

f

ALAD.

Magt, ej Trold - doms-kunst mig stand - - - - - - - se.

S.

Skænd - sels - dø - den, ved Bød - lens Sværd skal li - de Skænd - sels - dø - - den.

A.

Skænd - sels - dø - den, ved Bød - lens Sværd skal li - de Skænd - sels - dø - - den.

T.

Skænd - sels - dø - den, ved Bød - lens Sværd skal li - de Skænd - sels - dø - - den.

B.

Skænd - sels - dø - den, ved Bød - lens Sværd skal li - de Skænd - sels - dø - - den.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1469

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

ALAD.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *pp* 1.

Ef - - ter Træng - sels - ti - der kom - mer Lyk - kens Da - ge; da er Gul-na - re at - ter min,

U - - - - - - - den Naa - - - de Skænd - sels - dø - den

1475

a 2

Fl. 1 2

Picc.

Ob. 1 2

mf cresc.

Cl. (A)

Fg. 1 2

mf cresc.

Cor. (F) 1 2

mf cresc.

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

ALAD.

da er Gul - na - re at - - - ter min. Kun Haab og Tro

S.

skal du li - - - - de. f Frækt han by - der, frækt han

A.

skal du li - - - - de. f Hvor frækt han by - -

T.

skal du li - - - - de. f Hvor frækt han by -

B.

skal du li - - - - de. Hvor frækt han by - - der

Vl. 1

mf cresc.

Vl. 2

unis.

mf cresc.

Va.

unis.

mf cresc.

Vc.

mf cresc.

Cb.

mf cresc.

1480

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

a 2

Cor. (F) 3 4

a 2

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

ALAD.

og Mod! Dri-stig frem til Kamp, dri-stig frem til Kamp, jeg stand - ser ik - ke før jeg

S.

by - der Dø - den Trods, by-der Trods, by-der Trods, by-der frækt Dø-den Trods. For -

A.

- der Dø - den Trods, by-der Trods, by-der Trods, by-der frækt Dø-den Trods. For -

T.

- der Dø - den Trods, by-der Trods, by-der Trods, by-der frækt Dø-den Trods. For -

B.

Dø - den Trods, by-der Trods, by-der Trods, by-der frækt Dø-den Trods. For -

unis.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1485

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

1.

Trb.b.

Tb.

Timp.

ALAD. staar med Sej - rens Pal - mer i min Haand, Sej - rens Pal - mer i min

S. ban - - - - - det væ - re du; vor For - ban - del-se dig føl - ger hvor du

A. ban - - - - - det væ - re du; vor For - ban - del - se dig føl - ger hvor du

T. ban - - - - - det væ - - re du; For - ban - del - se dig føl - ger hvor du

B. ban - - - - - det væ - - re du; For - ban - del - se dig føl - ger hvor du

Vl. 1

Vl. 2 unis.

Va.

Vc.

Cb.

Presto

TÆPPE

1491

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

a 2

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

(Iler bort gennem Mængden,
som skiller sig i to Dele
[se: Appendiks, ill. III.26])

ALAD.

Haand.

S.

gaar.

A.

gaar.

T.

gaar.

B.

gaar.

Presto

Vl. 1

Vl. 2

Va.

unis.

Vc.

Cb.

1498

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A)

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. 1 2

Trb.b.

Tb.

Timp.

ALAD.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

a 2

tr

div.

No. 30

Allegretto

Flauto 1 2
Flauto piccolo
Oboe 1 2
Clarinetto (B♭) 1 2
Fagotto 1 2
Corno (F) 1 2
Corno (F) 3 4
Tromba (F) 1 2
Trombone tenore 1 2
Trombone basso
Tuba
Timpani
Triangolo
Piatti
Gran cassa
Arpa

GRAVENS AANDER (usynligt Kor)

Alto 1
Alto 2
Basso 1
Basso 2

Allegretto

Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

TÆPPET GAAR OP

Scenen forestiller en Kirkegaard ved Nat.
Aladdin ligger sovende ved sin Moders Grav. [se: Appendiks, ill. IV.1]

8

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
A. 1
A. 2
B. 1
B. 2
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2
1.
3.
div.
unis.
p
fz

15

a 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

GRAVENS AANDER (usynligt Kor)

A. 1

A. 2

B. 1

B. 2

Mørk, mørk, kold, kold

unis.

Vl. 1

Vl. 2

unis.

Va.

Vc.

Cb.

23

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b.

Tb.

Timp.

A. 1

A. 2

B. 1

B. 2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

1.

2.

p

pp sempre

er Gra ven, tavs og stil - le; in -

er Gra - - ven, tavs og stil - le; in - -

er Gra - - ven, tavs og stil - le; in - -

er Gra - - ven, tavs og stil - le; in - -

div.

32

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b.

Tb.

Timp.

A. 1

A. 2

B. 1

B. 2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

2.

3.

p

f

cresc.

unis.

tet Liv, kun Ø - - - de her - - - sker i dens

più mosso

a 2

40

rall.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

2.

Trb.t. 1 2

Trb.b.

Tb.

Timp.

SØVNENS GENIER
(usynligt Kor)

S.

A.

T.

B.

Skøn - ne straa - le - ri - ge Ver - de - ner fø - des og svin - - - de, naar

A. 1

A. 2

B. 1

B. 2

Dyb.

più mosso

unis.

rall.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

46

a tempo

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

3.

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. naar Ø - jet er lukt til Hvi - le i Søv - - nens Arm.

A. Ø - jet er lukt til Hvi - le og Fred i Søv - - nens Arm.

T. Ø - jet er lukt til Hvi - le og Fred i Søv - - nens Arm.

B. Ø - jet er lukt til Hvi - le og Fred i Søv - - nens Arm.

a tempo

Vl. 1

Vl. 2

sul G

Va.

Vc.

Cb.

53

Fl. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 3 4

3.

Timp.

S.

A.

T.

B.

DØDENS GENIER
(usynligt Kor)

S. I Dø - - den, kun i Dø - -

A. I Dø - - den, kun i Dø - -

T. I Dø - - den, kun i Dø - -

B. I Dø - - den, kun i Dø - -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

61

Fl. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 3 4

3.

Timp.

S.

A.

T.

B.

S. - - den du fin - - - - - der den e - -

A. - - den du fin - - - - - der den e - -

T. - - den du fin - - - - - der den e - -

B. - - den du fin - - - - - der den e - -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

69

Fl. 1 2

Picc.

Ob. 1 2

p

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

3.

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

S. - - vi - - - ge Hvi - - - - - le og Fred,

A. - - vi - - - ge Hvi - - - - - le og Fred,

T. - - vi - - - ge Hvi - - - - - le og Fred,

B. - - vi - - - ge Hvi - - - - - le og Fred,

Vl. 1 sul G

Vl. 2 sul G

Va.

Vc.

Cb.

77

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

2.

Fg. 1 2

p

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

p

Timp.

S. den e - - vi - - ge Fred,

A. den e - - vi - - ge Fred,

T. den e - - vi - - ge Fred,

B. den e - - vi - - ge Fred,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

86

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

a 2

Fg. 1 2

1.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.b.

Tb.

Timp.

SØVNENS GENIER

S.

A.

T.

B.

Saa

e - - vig sa - - - - - lig Fred.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

94

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.b.

p

SØVNENS GENIER

S. dvæl da i Drøm - me - nes Ri - - - - ge, sov trygt_____ og læn - ge, sov

A. dvæl da i Drøm - me - nes Ri - - - - ge, sov trygt_____ og læn - ge, sov

T. dvæl da i Drøm - me - nes Ri - - - - ge, - - - sov trygt_____ og læn - ge, sov

B. dvæl da i Drøm - me - nes Ri - - - - ge, sov trygt_____ og læn - ge, sov

Vl. 1

Vl. 2 div. unis.

Va. div. unis. div.

Vc. div.

Cb.

100

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

pp

Fg. 1 2

pp

Cor. (F) 1 2

Cor. (F) 3 4

pp

S. trygt, sov læn - - ge– Søv - - nens Ge - nier gi - ver

A. trygt, sov læn - - ge– Søv - - nens Ge - nier gi - ver

T. trygt, sov læn - - ge– Søv - - nens Ge - nier gi - ver

B. trygt, sov læn - - ge– Søv - - nens Ge - nier gi - ver

Vl. 1

pp

Vl. 2

pp

Va.

unis.

pp

Vc.

pp

Cb.

pp

108

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

S. Lin - - dring for din træt - - - te Sjæl.

A. Lin - - dring for din træt - - - te Sjæl.

T. Lin - - dring for din træt - - - te Sjæl.

B. Lin - - dring for din træt - - - te Sjæl.

Vl. 1

Vl. 2

Va.

Vc. unis.

Cb.

No. 31

119 Andante

Recit.

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

ALAD.

(Aladdin vaagner.)

(rejser sig)

Drøm- me, hvi for- føl- ge I mig

Andante

Recit.

Vl. 1

Vl. 2

div.

Va.

div.

Vc.

Cb.

124

poco adagio

Cl. (B♭) 1 2

Fg. 1 2

ALAD.

med e- ders fal- ske, gæk- ken- de Taa - ge- spil?

Skal nu, skal nu, da jeg til Gra - vens Af- grund ha- ster hen, kun sé,

poco adagio

Vl. 1

Vl. 2

Va.

unis.

Vc.

Cb.

127

Andantino

Fl. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

ALAD.

__ hvad jeg i Li - vet mi - sted? O bit - tre Kval, o bit - tre Kval!_____

Andantino

Vl. 1

Vl. 2

Va.

Vc.

Cb.

130

Fl. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 3 4

ALAD.

Stil - le, frem af Sor - ger - nes Nat, et Bil - led

Vl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

136

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

ALAD.

hæ - ver sig– en En - gel ren og skær, mig vin-ker til Him - lens Fred. Jeg ser dig, o

Vl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

143

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

ALAD.

Mo - der, snart vi mø - des. Jeg vil glem - me hver en Sorg, glem - me al

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

2.

dolce

p

solo

tutti

150

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 3 4

ALAD.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Timp.

1. p f mf pp

den fal - ske Lyk - ke, som mit Hjer - te daa - red'. O Mo - der, tag i - mod dit Barn i -

cresc. tutti

156

gen; snart jeg kom - mer at hvi - le hos dig.

decresc. ppp

div.

162

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

ALAD.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p cresc. *mf cresc.* *f* *p* *pp* *cresc.*

a 2

unis.

(sætter sig paa Graven)

rall.

170

Tranquillo

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

ALAD.

1. Vi - se - lul - le nu, Barn - lil, sov nu__ sødt_ og sov__ nu læn - ge, skønt din Vug - ge stan - der stil', u - den Dun og

2. Sov Barn - lil - le ved min Sang, in - tet__ skal_ din Glæ - de mang - le; hø - rer du__ den mun - tre Klang hist i Taar - net

3. Nat - ter - ga - len nær - mer sig, fry - der__ dig__ dens bli - de Kluk - ke? Du har of - te vug - get mig, nu skal jeg__ dig

Tranquillo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

177

poco animato

a 2

rall.

1., 2.

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

ALAD.

u - den Gæn - ge.

af__ din Rang - le?

at - ter vug - ge.

poco animato

rall.

1., 2.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Allegro

180b

3.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

ALAD.

(rejser sig op)

Nej, nej, bort her- fra! I min Sjæl kun bræn-der jor - disk Læng - sel. Fra Død og Grav med Ræd - sel mit

Allegro

3.

Vl. 1

Vl. 2

div.

Va.

Vc.

Cb.

187

a 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

2.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

ALAD.

Ø - je bort sig ven- der. Til Liv, til Lys! Frel - se! kom, red mig, før mig ud af det-te Mør- ke, af den-ne Grav! Le - ve

Vl. 1

Vl. 2

unis.

Va.

Vc.

Cb.

cresc.

194

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

ALAD.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

2.

parlando

vil jeg. Ind i den-ne Ræd-sels-hu - le, Trold-mand, har du spær-ret mig, Ned-ri-ge! med Guld og fal - ske Løf-ter. For-døm-te

200

rit.

Fl. 1 2

pp

Ob. 1 2

a 2

ff

Cl. (B♭) 1 2

a 2

ff

Fg. 1 2

ff

Cor. (F) 1 2

a 2

ff

Cor. (F) 3 4

a 2

ff

Tr. (F) 1 2

2.

f

Trb.t. 1 2

2.

f

Trb.b.

f

Tb.

ALAD.

cantabile

Skurk, luk op, luk op! Lam-pen skal du faa og al den tom-me Glim-mer, som blæn-der her mit Ø - je, men kun er mat og kold mod Da-gens ly - se

rit.

Vl. 1

pp

Vl. 2

div.

pp

Va.

pp

Vc.

div.

pp

Cb.

206

Moderato

a 2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

ALAD.

Skær. Al - lah! Al - lah! før mig bort her - fra, send din ly - se En - gel hid, send mig

Moderato

div.

Vl. 1

Vl. 2

Va.

unis.

Vc.

Cb.

211

Recit.

Andante

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

ALAD.

quasi parlando

Rin - gens Aand!

Ha! drøm-mer jeg end-nu, el-ler var det Van-vid, som om-taa-ge-de mit Syn?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

f

p

Recit.

Andante

unis.

214

Her er jo Kir - ke - gaar-den, her min Mo-ders Grav, og Maa-nen skin-ner blidt her-ned. Men var jeg da i

pp

217

Andante

Fl. 1 2

Ob. 1 2

1. solo

dolce

ALAD.

Hu - len ej, har Rin-gens Aand mig ik - ke frelst? Jo, her paa min Fin - ger straa - ler Rin - gen end - nu, og ved mind - ste

Andante

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *dolce*

p

221

Recit.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

1.

p

ALAD.

Vink er jeg hos Gul - na - re.

mf Jeg vo - ver knapt, thi hvis det ik - ke lyk - kes, ***f*** for - fær - de - ligt!

Recit.

div.

unis.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

No. 32

Allegro

225

Adagio

Fl. Ob. Cl. (B♭) Fg. Cor. (F) Cor. (F) Tr. (F) Trb.t. Trb.b. Tb. Timp. Arpa ALAD. S. A. T. B. Vl. 1 Vl. 2 Va. Vc. Cb.

a 2

(lægger sig paa Knæ med opløftede Arme)

(kaster sig plat til Jorden)

Men Vis-hed maa jeg ha', ej læn-ger kan jeg tø-ve, nu straks maa jeg for-sø-ge. Kom, du ly-se Aand!

USYNLIGT KOR

Skytæpperne en efter en op. Scenen oplyses lidt efter *noget*.

232

Andante

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Arpa

ALAD.

S. Kom - mer hid med Ly - - - sets Pragt! Kom - - mer hid med Ly - - - sets

A. Kom - mer hid med Ly - - - sets Pragt! Kom - - mer hid med Ly - - - sets

T. Kom - mer hid med Ly - - - sets Pragt! Kom - - mer hid med Ly - - - sets

B. Kom - mer hid med Ly - - - sets Pragt! Kom - - mer hid med Ly - - - sets

Andante

Vl. 1

Vl. 2

Va.

Vc.

Cb.

235

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Arpa

(Ringens Aand lader sig tilsyne paa en hvid lysende Sky fra højre Side og standser midtvejs paa Scenen.)

RING.

S.

Pragt!

A.

Pragt!

T.

Pragt!

B.

Pragt!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *cresc.* *f* unis.

ingen Skytæppe

236

Moderato

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Arpa

RING.

Hvi tø - ved' du at kal - de Rin - gens Aand til Kamp for dig mod Mør - kets

S.

A.

T.

B.

Moderato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

240

Fl. 1 2

Ob. 1 2

mf *pp*

Cl. (B♭) 1 2

pp

muta in A

Fg. 1 2

mf *pp*

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Arpa

f

RING.

Magt. Sig mig hvor- hen, og straks jeg fø - rer dig did paa mi - ne let - te Vin- ger.

ALAD.

Saa

Vl. 1

pp *fz*

Vl. 2

pp *fz*

Va.

pp

Vc.

pizz.

f

Cb.

pizz.

f

245

Allegro

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

p

p

ALAD.

hør mig da. Nys jeg stod paa Lyk - kens Tin - de, højt ved Maa - let for min Læng - - - sel.

Allegro

Vl. 1

Vl. 2

p

p

Va.

mf

p

arco

Vc.

mf

p

Cb.

mf

250

pp

Fl. 1 2

pp

Ob. 1 2

pp

Cl. (A) 1 2

Fg. 1 2

p

p

ff *fz* *p*

ff *fz* *p*

ff *fz* *p*

Cor. (F) 1 2

fz *p*

Trb.b.

f

Tb.

f

ALAD.

Un - der Fe - stens Ju - bel, i Bryl-lups - dan - sens Hvir - vel– ve, af min Haand hun som en

Vl. 1

Vl. 2

ff *fz*

pp

ff *fz*

pp

Va.

ff *fz* *mf*

Vc.

ff *fz* *mf*

arco

Cb.

p

ff *fz* *mf*

255

Fl. 1 2

Ob. 1 2

1.

p dolce

Cl. (A) 1 2

Fg. 1 2

p

p

Cor. (F) 1 2

p

p

Cor. (F) 3 4

p

ALAD.

Taa-ge gled bort, for- svandt. Til Dø - den dømt, nu o - ver - alt søg - te jeg min Skat,

Vl. 1

p

Vl. 2

p

Va.

p

Vc.

p

Cb.

ff

p

261

Fl. 1 2

Ob. 1 2

1.

Cl. (A) 1 2

Fg. 1 2

ff fz

Cor. (F) 1 2

Cor. (F) 3 4

ALAD.

mit Alt og Frel - sen for os beg - ge. Og rast-løs drev mig frem mit Haab, min Tro.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

267

Fl. 1 2

Ob. 1 2

pp

Cl. (A) 1 2

2.

p

Fg. 1 2

RING.

ALAD.

Men ak, for-gæ-ves! Nu er jeg træt, jeg kan ej me - re, jeg fin - der ej Ve - jen, ej Raad.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

275

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

RING.

ALAD.

Hjælp mig nu at - ter du mæg - ti - ge Aand, og før mig til min elsk - - - - te

Vl. 1

Vl. 2

Va.

Vc.

Cb.

div.

pp

Recit.

283

ppp

RING.

Ræk mig, Her - re, blot din Haand; o - ver Rin - gens Aand be - fa - ler du! Næp-pe har du Or - det talt, før dit Øn - ske er fuld -

ALAD.

Brud.

Recit.

div.

Andante sostenuto

290

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Arpa

RING.

ALAD.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ppp *cresc.* *p* *mf*

bragt!

Dit Øn - ske er fuld -

div.

Andante sostenuto

293

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Arpa
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

p

bragt ved Rin - - - gens

Skyen drager hurtig bort tilvenstre.

295

Fl. 1 2 — *molto cresc.*

Ob. 1 2 — *molto cresc.*

Cl. (A) 1 2 — *molto cresc.*

Fg. 1 2 — *molto cresc.*

Cor. (F) 1 2 — *molto cresc.*

Cor. (F) 3 4 — *molto cresc.*

Tr. (F) 1 2 — *molto cresc.*

Trb.t. 1 2 — *molto cresc.*

Trb.b. — *molto cresc.*

Tb. — *molto cresc.*

Timp. — ***p*** *molto cresc.*

Arpa — *molto cresc.*

S. — Magt!

A. — Magt!

T. — Magt!

B. — Magt!

Vl. 1 — *molto cresc.* — unis.

Vl. 2 — *molto cresc.* — unis.

Va. — *molto cresc.*

Vc. — unis. — *molto cresc.*

Cb. — *molto cresc.*

Totalt Mørke.
Scenen forvandles for *aabent Tæppe* til Slottet.

Igjennem Portalen i Baggrunden sés en øde Slette.

Fuldt Lys

296

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

p

pp

ff fz

fz

div.

unis.

No. 33

Ved Midterbuens venstre Søjle staar Gulnare tankefuld og stirrer ud over Sletten.

Andante con moto

299

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

cantabile espressivo

muta in B♭

1.

pp

Andante con moto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

unis.

p

305

Cl. (B♭) 1 2

4.

p cantabile espressivo

cantabile

311

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 3 4

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

3.

cantabile

cresc.

316

GUL.

(med ufravendt Blik ud over Sletten tilhøjre)

Hø - rer du i den - ne Stund

pp sempre

322

Vin - dens sag-te Hvis - ken, fø - ler du dens sva - le Pust aan - de paa din Kind?

328

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Cor. (F) 1 2

GUL.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

1.

solo
cantabile
mf

pp

solo

(vender sig om mod Forgrunden og gaar langsomt
frem imod denne til midtvejs paa Scenen)

Det er en Hil - sen, et Kys, din Brud dig sen - - der. Ak, men Ørk' - - nens

Noureddin kommer ud
af Døren tilvenstre og
bliver staaende udenfor
denne uden at se Gulnare.

334

Sand er som Dø - - - - dens Mark, der skil - ler os for e - vig. O Jam-

338

Allegretto

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

(Gulnare sér ham, vender sig hurtig om og gaar et Stykke tilbage paa Scenen [helst, til Buen (Midterbuens højre Søjle.), hvis det kan passe med Tiden, naar Noureddin skal føre hende frem i Forgrunden] og bliver staaende med Ryggen til.)

GUL. - mer! Ve mig!

NOUR. Skal da mit Liv i Kval for - gaa, skal al - drig jeg det skjul - te

Allegretto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

346

quasi recit.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.b.

NOUR.

(et Par Skridt henimod højre Side)

Mid-del fin-de, hvor-med jeg tvin-ge kan min Skæb-ne? For-gæ-ves blev jeg Lam-pens Her-re. Hvad

quasi recit.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

unis.

div.

352

Allegro molto

risoluto

Recit.

tranquillo

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

NOUR.

a 2

1.

ff *fz* *fz*

p *dolce*

sotto voce

(et Par Skridt længere hen mod højre Side)

gav - ner mig al Ver - dens Glans og Her - - sker - magt? den skæn - ker mig dog ej det bed - ste. Hvad om jeg

Allegro molto

risoluto

Recit.

tranquillo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

5

div.

357

poco tranquillo

stretto

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

NOUR.

(eftertænker)

cresc.

tvang det stri - de Sind– det haar - de Staal sig bø - jer let, naar ved Il - dens Magt det selv til Glød er

poco tranquillo

stretto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *cresc.* *f* *p*

362

Fl. 1 2 — a 2 — *f* — tr tr — *f* — rit. — a tempo — *ff* *fz*

Ob. 1 2 — *f* — *ff* *fz*

Cl. (B♭) 1 2 — a 2 — *f* — *f* — *ff* *fz*

Fg. 1 2 — *f* — *f* — *ff* *fz*

Cor. (F) 1 2 — *f* — *f* — *f* — *f* *fz*

Cor. (F) 3 4 — a 2 — *f* — *f* — *f* *fz*

Tr. (F) 1 2 — *f* — *f* *fz*

Trb.t. 1 2 — *f* *fz*

Trb.b. — *f* *fz*

Tb. — *f* *fz*

NOUR. — (hen udfor Suffløren) — (vender sig omkring og faar Øje paa Gulnare) — (gaar hen til hende)

vor - den. Ja, min Vil - lie er mit Held, sej - er - stolt jeg hvi - ler i Gul - na - res Favn! Du her?

Vl. 1 — *f* — tr tr — *f* — rit. — *p* — a tempo — *ff* *fz*

Vl. 2 — *f* — tr tr — *f* — *p* — *ff* *fz*

Va. — *f* *fz* — *f* — *p* — *ff* *fz*

Vc. — div. — unis. — *f* *fz* — *f* — *p* — *ff* *fz*

Cb. — *f* — *f* — *p* — *ff* *fz*

368

Andantino

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

pp

Fg. 1 2

1.

pp

Timp.

pp

(tager hendes Haand og fører hende frem i Forgrunden)

NOUR.

Al - tid sorg - fuldt du stir - rer ud paa Ørk - nens gol - de Sand, og glem - mer alt, hvad her til Glæ - de dig ind -

Andantino

Vl. 1

pp

Vl. 2

pp

Va.

pp

Vc.

pp

pizz.

Cb.

p

373

Her skal de være (ud for Suffløren i Forgrunden, hvor Duetten synges).

rall.

Fl. 1 2

a 2

pp

pp

Ob. 1 2

Cl. (B♭) 1 2

pp

muta in A

Fg. 1 2

pp

Cor. (F) 3 4

pp

Tr. (F) 1 2

1.

pp

(river sin Haand fra ham og træder et Par Skridt tilhøjre)

GUL.

Ti! kun som en Haan din Ta - le for mig ly - der; selv Ørk - nen hist er ej saa glæ - de - løs.

NOUR.

by - der.

O vær ej haard mod den, som el - sker ømt, og gær - ne Alt for dig gav

rall.

Vl. 1

f *p*

Vl. 2

f *p*

Va.

f *p*

Vc.

f *p*

arco

Cb.

f *p*

379

l'istesso tempo

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

pp

pp

pp

NOUR.

hen. Sér du da ej alt, hvad jeg li - der? fø - ler du ej den Ild, som mit Hjer-te for-

l'istesso tempo

Vl. 1

div.
pizz.

Vl. 2

div.
pizz.

Va.

div.
pizz.

Vc.

div.

p

Cb.

pizz.

388

rit.

Fl. 1 2

Ob. 1 2

pp

Cl. (A) 1 2

1.

p cresc.

Fg. 1 2

p *cresc.*

NOUR.

tæ - rer? Al - drig før har en Kvin - de mig daa - ret, og al - drig før kend-te jeg Kær - lig-heds

Vl. 1

unis.
arco

cresc.

rit.

Vl. 2

unis.
arco

cresc.

Va.

arco

cresc.

Vc.

div.

unis.

cresc.

Cb.

arco

cresc.

396

a tempo

rit.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

GUL.

NOUR.

Magt, ej dens bæ - ven-de Haab, ej dens Smer - te. Du har be - ru - set min Sans, din Skøn-hed har mig i

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

arco

405

1.

Ob. 1 2

Fg. 1 2

a 2

Trb.t. 1 2

Trb.b.

GUL.

(afsides)

El - - skovs - ord som Hjer - tet naar, ly - - der fra det

NOUR.

Læn - ker lagt, jeg el - sker, el - sker dig!

l'istesso tempo

Vl. 1

Vl. 2

Va.

div.

Vc.

Cb.

410

Ob. 1 2

Fg. 1 2

Trb.t. 1 2

Trb.b.

GUL.

Fjær - ne; in - gen Røst mig dø - ve kan for A - lad-dins Stem - me.

NOUR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

415

Recit.

Fl. 1 2

Ob. 1 2

1.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b.

Tb.

NOUR.

parlando

Al - tid, al - tid det-te Navn! O tro mig, tro__ mig dog! Du er be-dra-get; han er en fat-tig Dreng, en-fol - dig, u-op-dra-gen;

Recit.

Vl. 1

Vl. 2

Va.

unis.

Vc.

Cb.

421

risoluto Recit. a tempo

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
NOUR.

cantabile

mig_ kun skyl-des al den Glans, hvor-med han dig be-snæ - red! Det-te Slot er mit, ej hans! og det, og mer skal vor - de

risoluto Recit. a tempo

Vl. 1
Vl. 2
Va.
Vc.
Cb.

cresc. *ff marcato* pizz.

426

dolce

(til Noureddin)

GUL.

Nej, Svig han al - drig ø - ved'; for Svig han selv et Of - fer blev.

NOUR.

dit. Jeg vil ska-be et Pa - ra - dis af hver Plet du be - træ - der; hver Dag og Ti - - me vi fej-rer en

430

Fl. 1 2

Ob. 1 2

1.

Cl. (A) 1 2

2.

Fg. 1 2

mf

Cor. (F) 1 2

Cor. (F) 3 4

GUL.

(afsides)

Elsk - te, e - ne ved dit Hjer - tes Guld du vandt et Hjer - te ak, et Hjer - - te

NOUR.

Fest. Alt er dit, hvad du øn-sker det sker; paa dit mind - ste Vink dig tje - ner Jor-dens Tryl - le-kraft og al - le Luf - tens Aan-der; som

Vl. 1

p

Vl. 2

div.

Va.

div.

p

Vc.

div.

p

Cb.

arco

435

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

p

Cor. (F) 1 2

p

Cor. (F) 3 4

GUL.

vi - - et Dø - den. A - lad - din kæ - re, bliv da hos mig i di - ne

NOUR.

Løn jeg kun be - der om Kær - lig - hed. Sér du da ej alt, hvad jeg li - der? Fø - ler du

Vl. 1

div.

leggiero

Vl. 2

arco

leggiero

arco

Va.

Vc.

unis.

Cb.

441

poco a poco animato

a 2

1.

p

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

4.

p

GUL.

Tan - ker, til___ det sid - ste Glimt_ af Haab er slukt,

NOUR.

ej_____ den Ild, som mit Hjer - te for - tæ - rer? Al - - - drig før har en

poco a poco animato

unis.

Vl. 1

Vl. 2

unis.

Va.

div.

Vc.

Cb.

446

a 2

rit.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

GUL.

NOUR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

f

mf

fz

til min sid - - ste Stund– o Elsk - te, Elsk - te!

Kvin - de mig daa - ret. Nu af din Skøn - hed be - rust, fø-ler jeg Kær-lig-heds Ild i min

452

a tempo

rit.

1.

dim.

(knæler)

Sjæl. Jeg er din Træl, du Her-sker - in - de; yd-mygt jeg tryg-ler om Naa - de for din

a tempo

rit.

unis.

div.

pizz.

arco

459

Allegro

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

GUL.

Bort! kun Had og Af - - - - sky du væk-ker i min Sjæl!

NOUR.

(rejser sig)

Fod. Vo - ver

Allegro

Vl. 1

Vl. 2

div.

Va.

Vc.

Cb.

466

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

f *p*

Fg. 1 2

f

Cor. (F) 1 2

Cor. (F) 3 4

p

f

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

(gaar et Par Skridt tilhøjre og svinger et Par Skridt om imod Baggrunden, vender sig derpaa om imod ham og bliver staaende)

GUL.

NOUR.

du min El - skov at for - haa - ne, godt, saa faar vi sé om ik - ke jeg har

Vl. 1

p *ff* *p*

Vl. 2

p *ff* *p*

unis.

Va.

f *p* *ff* div. *p*

div.

Vc.

f *p* *ff* *p*

Cb.

f *p* *ff* *p*

473

Fl. 1 2

Ob. 1 2

1.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

3.

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

GUL.

NOUR.

Magt at tvin - ge dig, har Magt at bø - - - je et

Vl. 1

Vl. 2

Va.

Vc.

Cb.

480

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b.

Tb.

GUL.

NOUR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

1.

(trænger nærmere ind paa hende)

(griber hendes Arm)

stri - digt Sind, din stol - te Trods. Ha, du skæl - ver! Ja,

unis.

487

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

a 2

Fg. 1 2

Cor. (F) 1 2

1.

Cor. (F) 3 4

Trb.t. 1 2

Trb.b.

Tb.

GUL.

NOUR.

— i min Favn snart du skæl - - ver, og stil - ler mit Be - gær, — for - di jeg vil —

Vl. 1

Vl. 2

Va.

Vc.

Cb.

496

stretto

Allegro molto

a 2

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

(vil rive sig løs)

Bort,

NOUR.

(vil føre hende bort)

dit Had til Trods men trod-ser du, da ram-mer dig en blo-dig Hævn!

stretto

Allegro molto

Vl. 1

Vl. 2

Va.

div.

Vc.

Cb.

Aladdin kommer løbende ind fra Baggrunden, styrter løs paa Noureddin
og slaar * hans Haand bort

505

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

fræk - ke! vig fra mig, le - de Trold! Hjælp! Slip mig, slip mig!

(trækker hende under Modstand saa langt tilvenstre, at de kommer til at staa ud for * Suffløren)

NOUR.

Følg mig, følg mig! Vo - ver du, Trod - si- ge... vogt dig, vogt dig!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

513

Animato

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

(styrter henrykt i Aladdins Arme)

ah!

(begge nærmere frem i Forgrunden)

Gul -

ALAD.

NOUR.

(viger tilbage nogle Skridt tilvenstre)

Ha!

Animato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

519

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

mp

mp

2.

p

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

p

p

Timp.

GUL.

O Fryd, o sa - - lig Fryd! o sa - lig Fryd, nu

ALAD.

na - - re! o sa - - lig Fryd! Gul - na - - re! o sa - - lig

NOUR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

fz

fz

mp

526

Fl. 1 2 — a 2 — *mp cresc.* — *ff* — *fz* — a 2 — *ff fz*

Ob. 1 2 — a 2 — *ff* — *fz*

Cl. (A) 1 2 — a 2 — *mp cresc.* — *ff* — *fz*

Fg. 1 2 — *mp cresc.* — *ff* — *fz* — a 2 — *ff fz*

Cor. (F) 1 2 — *cresc.* — *ff* — *fz* — a 2 — *ff fz*

Cor. (F) 3 4 — *cresc.* — *ff* — *fz*

Tr. (F) 1 2 — *ff fz*

Trb.t. 1 2 — *ff fz*

Trb.b. — *ff fz*

Tb. — *ff fz*

GUL. — al - drig skil - les mer! Min Elsk - te!

ALAD. — (peger paa Noureddin) — Fryd! Nej al - drig mer! Men først et Ord til ham, den

Vl. 1 — *cresc.* — *ff* — *fz* — *ff fz*

Vl. 2 — *cresc.* — *ff* — *fz* — sul G — *ff fz*

Va. — *cresc.* — *ff* — *fz*

Vc. — *cresc.* — *ff* — *fz* — *f fz*

Cb. — *cresc.* — *ff* — *fz*

535

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

a 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

GUL.

ALAD.

Nid - ding, som med fal - ske Løf - ter daa - red, Tro - skab kræn - ked, for e - get Held at

Vl. 1

Vl. 2

div.
pizz.

Va.

unis.
arco

Vc.

pizz.

arco

Cb.

pizz.

arco

543

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

ALAD.

NOUR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

4

ff

p cresc.

f fz *ff fz*

p

cresc.

vin - de, mig i Dø - - den vil - de sen - de; stjal mit Slot, min Brud!

549

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

ALAD.

NOUR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff fz *fz* *mf* a 2 *tr* *f fz*

Ve dig!

Læn - ge nok var Lam - pen din;

555

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

ALAD.

NOUR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

a 2

pp *p* *ppp*

(drager sit Sværd)

for ud - vist Tje - ne - ste mig sy - nes du er godt be - talt.

563

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

a 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

ALAD.

os og kæmp om den en ær - lig Kamp!

NOUR.

Ha, ha! At kæm - pe om min Lam - pe, mit e - get

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff marcato

cresc.

571

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

ALAD.

NOUR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

3.

(til Aladdin)

Kæmp ej med ham; de on - de Mag - ter staar ham bi.

(til Gulnare)

(nogle Skridt henimod Noureddin)

For mig de go - de kæm - pe.

(vender sig haanligt om og gaar hen paa Lemmen tilvenstre, hvor han vender sig om imod Aladdin med trodsig Mine)

Værk

pizz.

arco

cresc.

579

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

GUL.

(Gulnare nogle Skridt baglænds tilhøjre [se: Appendiks, ill. IV.2])

ALAD.

Sæt Lam - pen mel - lem os, og tag dit Sværd!

NOUR.

(tager Lampen frem)

Her er mit Sværd! og ret be -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

586

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
GUL.
ALAD.
NOUR.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

ff mf cresc. f fz

(et Skridt nærmere Noureddin)

(styrter ind * paa Noureddin og gnider * Lampen)

Fei - ge Trold!

Al - lah, staa mig

lej - - lig kom du, Tos - se, Taa - be, Alt nok!

Lampens Aand skyder op * af Gulvet under Torden. Gulnare nogle Skridt baglænds tilhøjre.
Scenen indhylles i et saadant Mørke, at Laterna magicaen, til Brug ved Slottets Flugt igjennem Luften, kan virke. [se: Appendiks, ill. IV.3]

593

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
GUL.
ALAD.
NOUR.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

fff fz

(støder ham ned, og tager hurtig Lampen op, som er faldet ud af Noureddins Haand)

bi!

(falder og bliver liggende paa Lemmen)

Ah!

fz dim. p

unis.

601

accelerando

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

ALAD.

LAMP.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp *ppp* *cresc.* div. unis.

Som sla - ve hvert af di - ne Vink jeg ly - - - - der.

accelerando

617

Allegro con brio

Recit.

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

(til Lampens Aand)

ALAD.

Vel - an!

Saa brin - ge du da Slot - tet

LAMP.

Allegro con brio

Recit.

Vl. 1

Vl. 2

Va.

div.

Vc.

Cb.

621

a 2

a tempo

quasi Recit.

Fl. 1 2

Picc.

Ob. 1 2

a 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

ALAD.

hjem, end-nu i den-ne Stund' til Is - pa-han! Men Trol-den der, som lig-ger paa sin

a tempo

quasi Recit.

Vl. 1

Vl. 2

unis.

div.

Va.

Vc.

Cb.

626

mosso tranquillo

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

ALAD.

Ger - ning, kast ham i Hu - len til sin stol - te Skat; der kan han mæt - te sig med Ste - nens

mosso tranquillo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

arco

631

poco rall. a tempo

a 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

ALAD.

Frugt, og stil-le Tør-sten i Kry - stal - lens Draa - - - - be. Og nu til Is - pa-han!

LAMP.

Til Is - - pa -

poco rall. a tempo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Noureddins Lig og Lampens Aand synker i Gulvet.
Aladdin hen til Gulnare og fører hende hen til Døren tilvenstre,
hvor de blive staaende. Aladdin holder Gulnare tæt ind til sig.

No. 34

Sætstykket foran Lufttæppet sænkes.
Skyer farer forbi (Laterna magica).

636

Allegro alla breve

Slottets Flugt.

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LAMP.

han!

Allegro alla breve

Vl. 1

Vl. 2

div.

unis.

Va.

Vc.

Cb.

641

Fl. 1 2 — a 2 — *f* *cresc.* — ***fff*** *sempre* — ***fz***

Picc. — *f* — ***fff*** *sempre* — ***fz***

Ob. 1 2 — a 2 — ***mf*** — *cresc.* — ***fff*** *sempre* — ***fz***

Cl. (A) 1 2 — ***mf*** — *cresc.* — ***fff*** — ***fz***

Fg. 1 2 — a 2 — ***mf*** — *cresc.* — ***fff*** *sempre* — ***fz***

Cor. (F) 1 2 — ***mf*** — *cresc.* — ***fff*** — ***mf*** — ***fff fz***

Cor. (F) 3 4 — ***mf*** — *cresc.* — ***fff*** — ***fff fz***

Tr. (F) 1 2

Trb.t. 1 2 — ***p*** — ***p*** — ***fff*** — ***p***

Trb.b. — ***p*** — ***p*** — ***fff*** — ***p***

Tb. — ***p*** — ***p*** — ***fff*** — ***p***

Timp. — ***p*** — ***pp*** — ***fff*** — ***p***

Vl. 1 — ***mf*** — *cresc.* — ***fff***

Vl. 2 — ***mf*** — *cresc.* — ***fff***

Va. — ***mf*** — *cresc.* — ***fff***

Vc. — ***mf*** — ***fff***

Cb. — ***mf*** — ***fff***

647

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

652

Fl. 1 2 — a 2

Picc.

Ob. 1 2

Cl. (A) 1 2 — a 2

Fg. 1 2 — a 2 — *fz* — a 2

Cor. (F) 1 2

Cor. (F) 3 4 — *fz*

Tr. (F) 1 2

Trb.t. 1 2 — *f*

Trb.b. — *f*

Tb. — *f*

Timp.

Vl. 1

Vl. 2

Va.

Vc. — *fz* — *fz*

Cb. — *fz* — *fz*

656

Fl. 1 2

a 2

Picc.

Ob. 1 2

a 2

1.

Cl. (A) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vl. 1

div.

Vl. 2

Va.

div.

Vc.

Cb.

661

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p cresc.

1.

2.

unis.

Sætstykket med Taarne, Kupler osv. hæves langsomt op * af Gulvet.
Skyerne ophører med at fare.

666

Fl. 1 2

Picc.

Ob. 1 2

a 2

Cl. (A) 1 2

a 2

Fg. 1 2

2.

1.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vl. 1

unis.

Vl. 2

Va.

Vc.

Cb.

671

Sætstykket er oppe. *

Folk stimler sammen udenfor Buerne. *

Fl. 1 2

Picc.

Ob. 1 2

a 2

Cl. (A) 1 2

a 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

f

S.

A.

T.

B.

Vl. solo

Vl. 2

Va.

Vc.

Cb.

marcato

677

Allegro

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

a 2

Cor. (F) 3 4

Tr. (F) 1 2

a 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

([Kor:] under Portalen)

S. Sé! Slot - tet! der staar det i - gen, her - ligt, her - ligt, og

A. Sé! Slot - tet! der staar det i - gen, her - ligt, her - ligt, straa - ler

(peger)

T. Sé! Slot - tet! der staar det i - gen, her - ligt, her - ligt, og

B. Sé! Slot - tet! der staar det i - gen, her - ligt, her - ligt, straa - ler

Allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

683

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Timp.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

f

fz

a 2

straa - ler som før i al sin Pragt, her - - - ligt som

her - ligt som før. Her-ligt som før i al sin Pragt, her - - - - ligt som

her - - - ligt

her - ligt som før. Her-ligt som før i al sin Pragt, her - - - ligt som

fmarcato

div.

689

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Timp.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

([Kor:] forsigtig vover de sig indenfor Porten.)

(peger)

før. Gul - na - re, hvor er de? Der staa de bag

(peger)

før. A - lad - din der staa de, der staa de

(peger)

før. Gul - na - re, hvor er de? Der staa de bag

(peger)

før. A - lad - din, der staa de, der staa de

unis.

695

Fl. 1 2 — a 2 — *f* *tenuto*

Ob. 1 2 — *f* *tenuto*

Cl. (A) 1 2 — a 2 — *p* *f*

Fg. 1 2 — *p* *f*

Cor. (F) 1 2 — *p* *f*

Cor. (F) 3 4 — *p* *f*

Tr. (F) 1 2

Timp.

S. — Søj - len ud - fri - et af on - de Mag - - - - - ters Vold, Mag - - - - - ters Vold,

A. — bag Søj - len ud - fri - et af on - de Mag - - ters Vold, on - de Mag - - ters Vold,

T. — Søj - len ud - fri - et af on - de Mag - - - - - ters Vold, Mag - - - - - ters Vold,

B. — bag Søj - len ud - fri - et af on - de Mag - - ters Vold, on - de Mag - - ters Vold,

Vl. 1 — *f*

Vl. 2 — *f*

Va. — div. — *f*

Vc. — *ff*

Cb. — *ff*

701

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Timp.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

cresc.

ff fz fz fz fz fz fz fz fz fz fz fz

ff

mf cresc.

f

([Kor:] træder nærmere frem paa Scenen)

fri og frelst, fri og frelst,

div.

unis.

707

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

BUD.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a 2

3.

fz *pp* *f* *pp sempre* 7

parlando

Gør Plads! til -

(Koret til begge Sider *)

der staar de at - ter fri og frelst.

unis.

713

Viziren med to Trompetblæsere
og de to Terner ses udenfor Buerne
fra højre Side kommende.

Aladdin og Gulnare træder frem
og gaar henimod *dem* langsomt.
[se: Appendiks, ill. IV.4]

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

BUD.

ba - ge! Vi - zi - ren kom-mer! Gør Plads!

(stiller sig op foran Basserne)

S.

A.

T.

B.

(Her træder de [Koret] indenfor Buerne.)

Vi - zi - ren, a - le - - - - ne?

Vi-zi - ren, a-le - ne? Hvor -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Gulnare og Ternerne iler, henrykte ved Gjensynet, hinanden imøde og kjærtegner hinanden. Aladdin nærmer sig Viziren, som staar stille og bøjer sig for ham. Aladdin griber hans Haand. Derpaa gaar de videre frem til Forgrunden.

720

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. Kom - mer ik - ke vor Sul - tan selv?

A. for kom - mer ik - ke vor Sul - tan selv?

T. Kom - mer ik - ke vor Sul - tan selv?

B. for kom - mer ik - ke vor Sul - tan selv?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Koret slutter sig sammen bag om Solisterne, som samler sig i Forgrunden. [se: Appendiks, ill. IV.5]

726

poco rall.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

div.

732 Moderato quasi Recit.

2.

4.

pp tenuto

VIZ.

Hø - je Fyr - ste, æd - le Fyrst - in - de! Mod-tag en Vel-komst-hil-sen fra he - le Per-siens Folk; men ej fra

Moderato quasi Recit.

unis.

742

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

2.

mf *p*

GUL.

Min Fa - der!

VIZ.

ham, som knust af Sor - gens tun - ge Slag, ud - aan - - - de - de sit

Vc.

Cb.

mf *fz* *p*

749

pp

(grædende ved Aladdins Bryst)

Et tro - fast Hjer - te bris - tet un - der Sorg og Smer - te– o Fa - - der!

sid - ste Suk.

S.

A.

T.

B.

Ja

div.

Vl. 1

Vl. 2

Va.

757

Andante

rall.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

1. TERN.

2. TERN.

ALAD.

VIZ.

S.

A.

T.

B.

Nu højt i Al - lahs Him - mel_ trygt han bor.

Hos Al - lah_ trygt han bor.

Ja græd, du kæ - re, græd ud din tun - ge Sorg.

Nu højt i Al - lahs_ Him - mel trygt han bor.

græd kun ud din tun - ge Sorg. Hos Al - lah_ trygt han bor.

græd kun ud din tun - ge Sorg. Hos Al - lah trygt han bor.

Andante

rall.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

No. 35

Allegro non troppo

763

Paa Scenen
a 2

Tr. (F) 1 2

f

ff

(giver Tegn til Trompetblæserne)
(Viziren gaar nogle Skridt tilhøjre og vender sig imod Folket. Aladdin, Gulnare og Ternerne et Skridt frem og i lige Række. Korets Alter og Basser noget tilbage. [se: Appendiks, ill. IV.6])

VIZ.

Poco adagio

768

Fl. 1 2

Ob. 1 2

mf

Cl. (A) 1 2

Fg. 1 2

mf

Cor. (F) 1 2

mf

Cor. (F) 3 4

mf

Tr. (F) 1 2

mf

Trb.t. 1 2

mf

Trb.b.

mf

Tb.

mf

VIZ.

f

Vor Sul - tan er død! Vor Sul - tan le - - ve!

S.

mf

Død!

f

vor

A.

mf

Død!

f

vor

T.

mf

Død!

f

vor

B.

mf

Død!

f

vor

Poco adagio

Vl. 1

mf

cresc.

Vl. 2

mf

cresc.

Va.

mf

cresc.

Vc.

mf

cresc.

Cb.

mf

cresc.

Sultanens Bannerfører (med Banner) og de 4 Pager, efterfulgt af Drabanter, sés udenfor Basserne at komme fra højre Side. Naar Bannerføreren og Pagerne, som svinger ind igjennem Midterbuen, er kommen et lille Stykke indenfor denne, standser de, medens Drabanterne stiller sig op i en Række udenfor Buerne.
[se: Appendiks, ill. IV.7]

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
1. TERN.
2. TERN.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

(med opløftet Arm)

Han le - - - - - - - - - ve!

Per - siens Folk

(*Alle* (med opløftet Arm) frem i lige Række bag Solisterne)

Sul - - tan le - ve, han le - - - - - - - - - ve!

Pagen yderst tilvenstre bærer paa begge sine udstrakte Arme Aladdins Hermelinskaabe. Pagen yderst tilhøjre bærer paa samme Maade Gulnares.
De to midterste Pager bærer Aladdins og Gulnares Sultan- og Sultaninde-Turban.

775

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

hyl - de A - lad - din, hyl - de Gul - na - re!

(Koret deler sig og stiller sig op som Grundridset viser [se: Appendiks, ill. IV.1])

Ja,

Viziren løfter sin Arm til Tegn paa, at alle skal træde tilside, og gaar derpaa hen til Aladdin. Med en Haandbevægelse opfordrer han Fyrsten og Fyrstinden til at begive sig hen, hvor Kroningen skal foregaa. Aladdin vender sig højre omkring, Gulnare venstre om, Aladdin tager hendes Haand og fører hende i et kort Sving venstre om og et lille Stykke frem i Forgrunden. Naar de er komne hertil og Pagerne skal hænge Kaaberne paa dem, slipper de hinandens Hænder. De to Terner slutter sig til Sopranerne. Bannerføreren og Pagerne skrider frem; den første standser midt paa Scenen, medens Pagerne gaar videre forbi ham hen til Aladdin og Gulnare og hænger Kaaberne om deres Skuldre og sætter Turbanerne paa deres Hoveder. Derpaa tager de Slæbene op (to i hvert). Aladdin og Gulnare med Pagerne, holdende Slæbene, skrider langsomt Haand i Haand rundt langs Korets Front og standser tilsidst foran Suffløren.
Al dette skér, medens Koret synger nedenstaaende Hyldningskor.

Allegro

777

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
Trgl.
S.
A.
T.
B.

hil A - lad - din, hil Gul - na - re, hil vor Sul - tan, Sul - tan - in - de, al - le

hil A - lad - din, hil Gul - na - re, hil vor Sul - tan, Sul - tan - in - de, al - le

hil A - lad - din, hil A - lad - din, hil Gul - na - re, hil vor Sul - tan, Sul - tan - in - de, al - le

hil A - lad - din, hil A - lad - din, hil Gul - na - re, hil vor Sul - tan, Sul - tan - in - de, al - le

Allegro

Vl. 1
Vl. 2
Va.
Vc.
Cb.

783

a 2

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Timp.

S. Per - sers hø - je Her - sker, al - - - - - - - - - - - - - le,

A. Per - sers hø - je Her - sker, al - - - - - - - - le, al - - le

T. Per - sers hø - je Her - sker, al - - - - - - - - - - - - - le,

B. Per - sers hø - je Her - sker, al - - - - - - - - - le, al - - le

Vl. 1

Vl. 2

Va.

Vc.

Cb.

788

a 2

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Timp.

S. Per - sers hø - - - - - je hø - - je Her - sker, hø - - - je

A. Per - sers hø - - - - - je Her - - sker, hø - - je Her - sker, hø - - - je

T. Per - sers hø - - je Her - - sker, hø - - - - je Her - sker, hø - - - - je

B. Per - sers hø - je Her - - sker, hø - - - - je Her - sker, hø - - je Her - sker,

Vl. 1 div.

Vl. 2 div.

Va. *marcato*

Vc. *marcato*

Cb.

794

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. hø - - - - - - je Her - sker in - de! Hil A - lad - din, hil Gul - na - re, hil A -

A. hø - - - - - - je Her - sker - in - de! Hil A - lad - din, hil Gul - na - re, hil A -

T. hø - - je Her - - sker - in - de! Hil A - lad - din, hil Gul - na - re, hil A -

B. hø - - je Her - - - sker - in - de! Hil A - lad - din, hil Gul - na - re, hil A -

Vl. 1

Vl. 2 unis.

Va.

Vc.

Cb.

800

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. lad - din, hil Gul - na - re, hil Gul - na - re, Sul - tan - in - de, al - le Per - sers

A. lad - din, hil Gul - na - re, hil Gul - na - re, Sul - tan - in - de, al - le Per - sers

T. lad - din, hil Gul - na - re, hil Gul - na - re, Sul - tan - in - de, al - le Per - sers

B. lad - din, hil Gul - na - re, hil Gul - na - re, Sul - tan - in - de, al - le Per - sers

Vl. 1 unis.

Vl. 2 div. unis.

Va. div. unis.

Vc.

Cb.

806

Fl. 1 2 — a 2

Ob. 1 2 — *fz*

Cl. (A) 1 2 — a 2

Fg. 1 2 — *fz*

Cor. (F) 1 2 — *ff*

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. — hø - je Her - sker, al - - - - le Per - sers Her - sker! Hil A -

A. — hø - je hø - - je Her - - sker, al - le Per - - sers Her - sker! Hil hil A -

T. — hø - je Her - sker, al - - - le Per - - sers Her - sker! Hil hil A -

B. — hø - je Her - sker, al - - - le Her - sker! Hil hil A -

Vl. 1 — div.

Vl. 2 — div. — *fz* — unis.

Va.

Vc. — *fz* *fz* *fz* *fz*

Cb. — *fz* *fz* *fz* *fz*

812

molto rit.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. lad - din, hil Gul - na - re, vor hø - je Sul - tan, Sul - tan - in - de. Al - - - le Sor - ger

A. lad - din, hil Gul - na - re, vor hø - je Sul - tan, Sul - tan - in - de. Al - - - le Sor - ger

T. lad - din, hil Gul - na - re, vor hø - je Sul - tan, Sul - tan - in - de. Al - - - le Sor - ger

B. lad - din, hil Gul - na - re, vor hø - je Sul - tan, Sul - tan - in - de. Al - - - le Sor - ger

div.

molto rit.

Vl. 1

div.

Vl. 2

Va.

Vc.

Cb.

a tempo

817

Aladdin og Gulnare slipper hinandens Hænder og Pagerne slipper Slæbene. [se: Appendiks, ill. IV.9]

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. svin - de! Held os! Held!

A. svin - de! Held os! Held!

T. svin - de! Held os! Held!

B. svin - de! Held os! Held!

a tempo

unis.

Vl. 1

Vl. 2

unis.

Va.

unis.

Vc.

Cb.

822

Andantino

Fl. 1 2

Cl. (A) 1 2

ALAD.

1.

p

pp

Nat - ten er svun - den, Sol - gry-et tændt, Fa - ren er om - me, Kam-pen er endt. At - ter skal Fre - den o - ver os da - le, mildt til os ta - le,

Andantino

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

solo

div.

pizz.

829

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

1.

pp

p

Cor. (F) 1 2

Cor. (F) 3 4

Arpa

GUL.

Al - lah er Al - lah, Ma-hom hans Pro-fet,

ALAD.

un - der dens Vin - ger al - le trygt vi bo, un - der dens Vin - ger al - le trygt vi bo.

arco

836

Fl. 1 2

Cl. (A) 1 2

Arpa

GUL.

naa - digt hans Ø - je til os har sét. Alt, hvad der tru - ed, mildt han bort - vend - te, Frel - sen han send - te,

Vl. 1

Vl. 2

Va.

div.

Vc.

Cb.

841

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Arpa

GUL.

han er vor Fa - der, han er vor Fa - der, gav os naa - dig, gav os naa - dig som vi bad.

Vl. 1

Vl. 2

unis.

Va.

Vc.

Cb.

Alle helt frem i Prosceniet [se: Appendiks, ill. IV.10]

846

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.b.

Timp.

Arpa

1. TERN.

2. TERN.

ALAD.

VIZ.

S.

A.

T.

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *cresc.*

pp sempre

mf

Nat - ten er svun - den, Sol__ staar op,____ sej - ren - de sti - ger den vars - len - de Held!___ E - - - - -

Nat - ten er svun - den, Sol__ staar op,____ sej - ren - de sti - ger den vars - len - de Held, E - - - - -

tutti

pizz.

arco

sostenuto

851

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Arpa

GUL. E - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

1. TERN. vig, e - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

2. TERN. vig, e - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

ALAD. vig, e - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

VIZ. vig, e - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

S. vig, e - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

A. vig, e - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

T. Held! e - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

B. Held! e - vig, du Him - lens Drot, i din gyld - ne Straa - le - krans,

sostenuto

Vl. 1

Vl. 2

Va.

Vc. arco

Cb.

856

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

p *cresc.* *f*

Arpa

GUL. i din hø - je, ly - se Sal e - vig pri - set, e - vig, e - vig pri - set

1. TERN. i din hø - je, ly - se Sal e - vig pri - set, e - vig pri - set, e - vig, e - vig

2. TERN. i din hø - je, ly - se Sal e - vig pri - set, e - vig pri - set, e - vig, e - vig

ALAD. i din hø - je, ly - se Sal e - vig pri - set, e - vig, e - vig pri - set

VIZ. i din hø - je, ly - se Sal e - vig pri - set, e - vig, e - vig

S. i din hø - je, ly - se Sal e - vig pri - set, e - vig e - vig pri - set,

A. i din hø - je, ly - se Sal e - vig pri - set, e - vig pri - set, e - vig, e - vig
e - vig e - vig pri - set

T. i din hø - je, ly - se Sal e - vig pri - set, e - vig pri - set, e - vig, e - vig

B. i din hø - je, ly - se Sal e - vig pri - set, e - vig, e - vig pri - set,

Vl. 1 div.

Vl. 2 div.

Va. div.

Vc.

Cb.

861

rit.

Molto allegro quasi presto

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

a 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

p

Arpa

GUL. væ - - re du, e - vig pri - - set væ - - re du!

1. TERN. pri - set væ - re du, e - vig pri - - set væ - re du!

2. TERN. pri - set væ - re du, e - vig e - vig pri - set væ - re du!

ALAD. væ - - re du, e - vig pri - - set væ - - re du!

VIZ. pri - set, e - vig pri - - set væ - - re du!

S. væ - - re du! e - vig pri - - set væ - - re du!
pri - - set

A. pri - set væ - re du, e - vig, e - vig pri - set væ - re du!
væ - - re du! e - vig pri - - set

T. pri - set væ - re du! e - vig, e - vig pri - set væ - re du!

B. e - - - vig, e - vig pri - - set væ - re du!

rit.

Molto allegro quasi presto

Vl. 1 div. unis.

Vl. 2 unis. div. unis.

Va. unis.

Vc.

Cb.

865

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2

a 2 a 2 a 2 a 2

Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.

Timp.

GUL. Held os! Held os!

1. TERN. Held os! Held os! I man - ge gla - de Aar vi sam - les her

2. TERN. Held os! Held os! I man - ge Aar vi sam - les her

ALAD. Held os! Held os!

VIZ. Held os! Held os! I man - ge Aar vi sam - les her

S. Held os! Held os! I man - ge gla - de Aar vi sam - les her

A. Held os! Held os! I man - ge Aar vi sam - les her

T. Held os! Held os! I man - ge gla - de Aar vi sam - les her

B. Held os! Held os! I man - ge Aar vi sam - les her

Vl. 1
Vl. 2
Va.
Vc.
Cb.

871

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
GUL.
1. TERN.
2. TERN.
ALAD.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2
2.
3.
div.
Ved Al - lahs Magt vi Sej - - - - - - - - ren
— om ham, ham, — født til Mag - ten, Sej - - - - - - - - ren
— om ham, ham, som født — til Mag - ten, Sej - - - - - - - - ren
Ved Al - lahs Magt jeg Sej - - - - - - - - ren
født
ren

TÆPPE

877

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
GUL.
1. TERN.
2. TERN.
ALAD.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2
unis.
div.

vandt, ved Al - lahs Magt vi Sej - ren vandt!
vandt, født til Mag - ten Sej - ren vandt!
vandt, ved Al - lahs Magt jeg Sej - ren vandt!
vandt, som født til Mag - ten Sej - ren vandt!

882

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb.t. 1 2
Trb.b.
Tb.
Timp.
GUL.
1. TERN.
2. TERN.
ALAD.
VIZ.
S.
A.
T.
B.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

a 2

unis.

ABBREVIATIONS

A.	alto
ALAD.	Aladdin
B.	basso
b.	bar
bb.	bars
cb.	contrabbasso
cfg.	contrafagotto
cl.	clarinetto
cor.	corno
DK-Kk	Det Kgl. Bibliotek, København Royal Danish Library, Copenhagen
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran cassa
GUL.	Gulnare
LAMP.	Lampens Aand
m.tno.	macchina del tuono (thunder machine)
marc.	marcato
mezzal.	mezzaluna turca (turkish crescent, *halvmåne*)
MORG.	Morgiane
NOUR.	Noureddin
ob.	oboe
perc.	percussion
picc.	flauto piccolo
Pl. no.	plate number
ptti.	piatti
RING.	Ringens Aand
S.	soprano
SEND.	Sendebud
stacc.	staccato
str.	strings
SULT.	Sultanen
T.	tenore
tamb.picc.	tamburo piccolo
tb.	tuba
ten.	tenuto
TERN.	Terne
timp.	timpani
tr.	tromba
trb.a.	trombone alto
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
vc.	violoncello
VIZ.	Viziren
vl.	violino
ww.	woodwind

CRITICAL COMMENTARY

DESCRIPTION OF SOURCES

Musical Sources

A Score, transcript, fair copy (1902)
B1 Score, autograph, fair copy (1888)
B2 Score, autograph, fair copy, appendices (1888)
C1 Instrumental parts, transcript (1902)
C2 Vocal soloist parts, transcript (1902)
D Piano vocal score, print (1893)
D1 Piano vocal score, print, director's score (1902)
D2 Piano vocal score, print, Horneman's private copy (1902)
D3 Piano vocal score (1893)
E1 Instrumental parts, transcript (1888)
E2 Choir parts, lithographed (1888)
E3 Rehearsal score, transcript (1889)
F Score, autograph, sketches and drafts

Musical Sources (Overture)

Ga (=**C1**) Instrumental parts, transcript (1902)
Gb Printed score, Bartholf Senff, Leipzig (1868)
Gc Printed parts, Bartholf Senff, Leipzig (1868)
Gd (**D**) Piano vocal score (1893)
Ge Manuscript copy, score (bb. 1–16), Statsradiofonien (1869–1888)
Gf Autograph draft, score (bb. 1–16) (1869–1888)
Gg Manuscript copy, score (bb. 1–16), Musikforeningen (*c.* 1869)
Gh Autograph fair copy, score, printer's copy (1867)

Textual Sources

H Booklet, print (1888)

MUSICAL SOURCES

A Score, transcript, fair copy (1902).
DK-Kk, C II 8, Hornemans Samling (4 vols.).
The source, which is a transcript dating from 1902, is the composer's final authorized version including cancellations (cuts), changes, deletions, erasures, and additions in red ink and pencil and markings blue and red crayon (non-autograph, conductor's markings). Some sections have been pasted over with new sections and torn pages have been repaired with adhesive tape. The present fair copy is a transcript based on Sources **B1** and **B2**.
Provenance: received from The Royal Theatre in 2016.

Volume 1 (Act 1):
Title on first music page: '1ste Akt.'
44.8x 32.4 cm; front flyleaf, music to Act 1 (pp. [1]–259), blank bifolio with staves, blank folio with staves, end flyleaf; in all 66 bifolios, nested. In half-binding with leather corners and spine and red-brown marbled boards. Label, 'Iste Akt.', pasted on upper board; another label with '[8]37' pasted on spine and 'Aladdin 1' printed in gold.
Paper type: 24 staves (hand-ruled).

Volume 2 (Act 2):
Title page: '2den Akt.'
45x32.7 cm; front flyleaf, title page (p. 261), music to Act 2 (pp. 262–581), blank page with staves, end flyleaf; in all 80 bifolios. In half-binding with leather corners and spine and red-brown marbled boards. Label, '2. Akt.', in blue crayon pasted on upper board; another label with '8[3]7' pasted on spine and 'Aladdin 2' printed in gold.
Paper type: 24 staves (hand-ruled).

Volume 3 (Act 3):
Title on first music page: '3die Akt.'
End-dated (p. 374): '17/10 1900 S. A. Bagge'.
45.4x32.9 cm; front flyleaf, music to Act 3 (pp. 1–374), end flyleaf missing; in all 94 bifolios. In half-binding with leather corners and spine and red-brown marbled boards. Label, '3. Akt.', in blue crayon, pasted on upper board; another label with 83[7] pasted on spine and 'Aladdin 3' printed with gold.
Paper type: 24 staves (hand-ruled).

Volume 4 (Act 4):
Title on first music page: '4de Akt.'
45.3x32.5 cm; front flyleaf, music to Act 4 (pp. 1–215), blank page with staves, end flyleaf; in all 54 bifolios. In half-binding with leather corners and spine and red-brown marbled boards. Label, 'IV. Akt.', pasted on upper board; another label with '8[3]7' pasted on spine and 'Aladdin 4' printed in gold.
Paper type: 24 staves (hand-ruled).

B1 Score, partly autograph, fair copy (1888).
DK-Kk, C II 8, 1909-10.69 (4 vols.).
The source was restored in 2011.
The source dating from 1888 has been heavily revised by the composer, with numerous cancellations (including cuts), changes, deletions and additions in blue and red crayon, pencil, and a little in ink. Some sections have been pasted over with new sections and torn pages have been repaired. Numerous references to sections which have been reworked, placed in appendices (see Source **B2**).

Volume 1 (Act 1):
Title page: in blue crayon: 'Aladdin | Opera. | Partitur | Første Afskrift | efter mit egenhæn- | dige Manuscript | ___ | Rettelser og Bilag | egenhændigt.'; in pencil:
'Overspring | Fra Pag 95 til 104'.
40.5x26.2 cm; 2 front flyleaves, title page, blank page, music to Act 1 (orig. pp. 1–265; changed in red crayon to 81–345 (autograph)), blank page with staves, 2 end flyleaves; in all a title page, 66 bifolios nested twos, and one single folio. In modern library binding.
Paper type: several distinct paper types, 22 staves (hand-ruled staves).

Volume 2 (Act 2):
Title page: '2den Akt.'
40.5x26.2 cm; front flyleaf, title page, music to Act 2 (orig. pp. 266–585; changed in red crayon to 346–665 (autograph)), blank page with staves, end flyleaf; in all 166 bifolios nested in pairs of 1, 2 or 3, in addition to one folio and one single insertion between pp. 634–35. In modern library binding.

Paper type: 22 staves (hand-ruled); insertion: 25 staves (hand-ruled) on different paper.

Volume 3 (Act 3):
Title on first music page: '~~Forspil til~~ 3die Akt.'
40.5x26.5 cm (insertion: 40x26 cm); 2 front flyleaves, music to Act 3 (pp. 666a–666e (orig. p. 1 in pencil), 667–1075 in red crayon (orig. p. 410 in pencil), blank folio with staves, 2 end flyleaves; in all 103 bifolios nested in 2 with one bifolio inserted at the beginning. In modern library binding. The insertion placed before p. 1 (pp. 666a–666d) is also autograph.
Paper type: 22 staves (hand-ruled); insertion: 28 staves (hand-ruled).

Volume 4 (Act 4):
Title on first music page: '4de Akt.'
40.5x26.3 cm; placed in four folders:
folder 1: music (orig. pp. 411–464 in pencil; changed in red crayon to 1076–1129), consisting of folios and bifolios; an insertion consisting of two folios (orig. pp. 465–466 in pencil; changed in red crayon to 1130–1131) which is a cancellation referring to p. 91.
folder 2: music (orig. pp. 467–536 in pencil; changed in red crayon to 1132–1201), consisting of folios and bifolios of which some are nested.
folder 3: music (orig. pp. 537–610 in pencil; changed in red crayon to 1202–1275), consisting of folios and bifolios of which some are nested.
folder 4: music (orig. pp. 611–662 in pencil; changed in red crayon to 1276–1327), consisting of folios and bifolios of which some are nested. The present version of the Finale is a different orchestrated version also including cuts.
Paper type: 22 staves (hand-ruled).

B2 Score, fair copy, autograph (1888)
DK-Kk, C II 8, 1909-10.69 (Bilag til akt 1-4; 4 vols.).
The source was restored in 2011.
The source was originally part of the autograph ink fair copy of 1888. When the work was heavily revised in 1902, the new sections were included as appendices with references to the specific pages in Acts 1–4.

Volume 1 (Act 1):
a: Title page: 'Bilag | til | 1st Akt | (Aladdin)' in blue crayon.
35.5x30 cm; two front flyleaves, title page with staves, blank page with staves, music (pp. 1–42), two end flyleaves; in all 22 folios. In modern library binding. Few cancellations and changes made in same black ink as source. The section is to be inserted in Source **B1**, Act 1 (bb. 62–180).
Paper type: 22 staves (hand-ruled).

b: 35.5x29.5 cm; two front flyleaves, music (pp. 45–48), two end flyleaves; in all 3 folios. In modern library binding. Few changes made in same black ink as source and one single addition in pencil. The section is to be inserted in Source **B1**, Act 1 (bb. 197–227, 271–275).
Paper type: 22 staves (hand-ruled).

c: 35.6x29.7 cm; two front flyleaves, music (pp. 49–78), blank page with staves, two end flyleaves. In modern library binding. Few changes in same black ink as source and markings (alphanumeric references) in red and blue crayon; some references to pages in the original source. The sections are to be inserted in Source **B1**, Act 1 (bb. 276–281, 377–405, 414–444, 452–494, 516–518, 528–540, 638–641, 660–663, 714–726, 737–774).
Paper type: 22 staves (hand-ruled).

Volume 2 (Act 2):
Title page: 'Bilag | til 2den Akt | (Aladdin)' in blue crayon.
35.2x30 cm (pp. 1–40) and 34.5x26 cm (p. 41; bifolio); two front flyleaves, title page, blank page with staves, music (pp. 1–41), seven blank pages with staves, two end flyleaves. In modern library binding. Few changes and cancellations in ink and pencil. Various markings and references added in blue and red crayon. The sections are to be inserted in Source **B1**, Act 2 (bb. 7–13, 153–156, 162–188, 242–358, 391–417, 650–674, 1023–1026, 1050–1061, 1238–1261).
Paper type: two distinct sizes with 22 and 20 staves (hand-ruled).

Volume 3 (Act 3):
Title page: 'Aladdin | Bilag | til | 3die Akt' in blue crayon.
34.9x26.4 cm (pp. 1–8), 34.2x26.7 cm (pp. 9–53), 34.7x26.1 cm (pp. 54–103); three front flyleaves, title page, blank page with staves, music (pp. 1–38), a cancelled blank page with staves, music (pp. 39–45), a cancelled blank page with staves, music (pp. 46–75), blank page with staves and 'Se videre Pag. 943 ⊕' in blue crayon, music (pp. 76–103), blank page with staves, three end flyleaves. In modern library binding. Changes, cancellations in ink and few in pencil and blue crayon, a new section pasted in. The sections are to be inserted in Source **B1**, Act 3 (bb. 88–94, 190–226, 236–241, 272–404, 512–559, 574–582, 718–838, 875–880, 888–960, 1242–1261, 1289–1316, 1327–1330, 1370–1405, 1500–1521).
Paper type: various paper types with 20 (hand-ruled; pp. 9–53 with printed staves).

Volume 4 (Act 4):
Title on first music page: 'Bilag til 4de Akt (Aladdin)'.
35x26.1 cm; two front flyleaves, music (pp. 1–119), blank page with staves, two end flyleaves. In modern library binding. Changes, cancellations in ink and few in pencil and blue crayon, a new section pasted in. The sections are to be inserted in Source **B1**, Act 4 (bb. 72–91, 108–118, 165–206, 218–226, 245–429, 459–470, 491–762).
Paper type: 20 staves (hand-ruled).

C1 Instrumental parts, transcript.
DK-Kk, KT 837.
Datings: 4 April 1902; some of the parts are also dated 2 Nov. 1906 (Overture only), 22 Apr. 1907 (Overture only?), 24 June 1914, 17 Dec. 1940, 23 Feb. 1943 (radio transmission), 1953 (radio transmission), and 1978 (radio transmission and record production).
c. 33.5x25 cm, 39 orchestral parts (picc., 2 fl., 2 ob., 2 cl., 2 fg., cfg., 4 cor., 2 tr., 2 trb.t., trb.b., tb., timp., gr.c./ptti., tamb., trgl., arpa, 4 vl.1, 4 vl.2, 2 va., 4 vc./cb.) written in ink with some cancellations (cuts), changes and emendations in pencil, ink, indelible ink, blue crayon and very little in red crayon, in addition to scraps of paper with changes pasted in the parts. Some of the markings have later been erased. Many the changes, including the use of correcting fluid, date to the radio

production in 1978. In original cloth quarter binding with mauve cardboard boards and label with instrument name and title pasted on upper board, pages trimmed at binding.
Inside of lower board (trb.t.1): notes concerning the dates of the rehearsals; inside of lower board (trb.t.2): notes concerning the dates of performance in 1902 and 1903 and which performances were sold out; inside of upper board (va.1): remarks concerning the performance starting with the premiere in 1888 and up until 1903. One vc./cb. includes an extra part for the Overture dating to around 1902.
The Overture has been removed from the 1888 parts and bound with the present set (different paper with staves hand-ruled in brown ink).
Paper-type: 12 staves (hand-ruled).
Provenance: received from The Royal Theatre in 1983.

C2 Vocal soloist parts, transcript.
DK-Kk, KT-A837.
c. 25x34 cm; oblong format, 17 parts (Noureddin, 2 Morgiana, Sultanen, 3 Viziren, Sendebud, Første Alf, Anden Alf, 2 Første Terne, 2 Anden Terne, Ringens Aand, 2 Lampens Aand) written in ink. The parts were prepared for the staging in 1902 (except parts 15 and 25 which date to 1903).
Paper-type: 10 staves (hand-ruled).

Aladdin ('8'):
Title page:
'Aladdin. | Eventyr-Opera Märchen Oper | von | C.F.E. Horneman. | ___ | Klavierauszug mit text | vom | KOMPONISTEN. | Deutsche Uebersetzung von M. von Borch. | ___| Eigenthum des Verlegers für alle Länder. | KOPENHAGEN & LEIPZIG. | WILHELM HANSEN, MUSIK-VERLAG. | Die Ouverture mit Genehmigung des Herrn B. Senff in Leipzig aufgenommen.'
Dedication (fol. 1r):
'Til min Hustrue | Louise Horneman, | født Nannestad.', caligraphed.
Pl. no.: 11279 (1893).
30.5x23 cm; title page, blank page, dedication, blank page, table of contents (pp. [1–2]) stamped 'DET KGL: THEATERS MUSIKARCHIV', music (pp. 3–379), blank page stamped 'DET KGL. THEATERS MUSIKARCHIV'; quarter-binding with spine in dark brown 'cloth' and bluish-black marbled boards. Label, '<[encircled in red crayon:] 8 [in blue crayon:] A> 837. | C.F.E. Horneman: | Aladdin | <i | "Aladdin">' pasted on upper board. The source was used as Aladdin's part and contains numerous changes and and additions in blue and read crayon, cancellations in blue crayon, and some additions in pencil.
Provenance: received from The Royal Library in 1983.

Gulnare and Første Terne ('9'):
Dedication: 'Til min Hustrue | Louise Horneman, | født Nannestad.', caligraphed and stamped 'DET KGL. THEATERS SOUFFLEUR ARCHIV'.
Title page (Acts 3 and 4): 'TREDIE OG FJERDE AKT.', with 'Gulnare. Frk. I. Møller. | (Doubl.) | d. 20-1-1902' in ink, later cancelled (erased) but re-established; then 'Frk. T. Larsen (Dubl.) d. 30-5-1902' added in ink, later cancelled in ink; also '~~for Chr. Lauenberg~~ | E. Büchner.' in ink.
32.9x26.3 cm; no primary page; table of contents ('837' added in blue crayon, 'Ida Møller' in pencil), dedication, blank page, title page to Acts 3 and 4, music (pp. 194–379), blank page stamped 'DET KGL. THEATERS SOUFFLEUR ARCHIV'; in quarter-binding with brown 'cloth' spine and black-brownish marbled boards; label, '<[in blue crayon:] A837> Gulnare <[in ballpoint, encircled with red crayon:] 9> | og | Første Terne | i | Aladdin (Opera)' on upper board. The source, which was used as Gulnare's part for the staging in 1902, is a rebound piano vocal score discarding Acts 1 and 2. The original primary title page was that of Source **D3**. The source contains very few changes and additions in pencil and with cuts marked in blue crayon.

Morgiana ('10'), C2^{I}:
Bound in mauve limp binding with spine reinforced with black cloth, label with character and work title pasted on front cover; the part has marks of having been folded on the middle. Few changes and additions in pencil. A loose sheet (27x17 cm) with 10 hand-ruled staves in ink inserted, belonging to 'Hvem gav dig denne Morgengave' for voice added in pencil and accompaniment in ink.

Morgiana ('11'), C2^{II}:
Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; label with name of singer ('Frk. F. Christensen (Doubl.)'), date ('30-12-1901') and copyist's signature all in ink pasted on inside of front cover. Few changes and additions in pencil and blue crayon. A sheet (13.2x16.2 cm) with 10 hand-ruled staves in ink has been pinned between pages 16 and 17, belonging to 'Hvem gav dig denne Morgengave' for voice and accompaniment in ink.

Sultanen ('12'):
On title page a label with name of singer ('Hr. Max Müller'), date ('10/10 1900') and copyist's signature has been pasted. Bound in mauve limp binding with spine reinforced with black cloth; label with name of character and work title pasted on front cover, the part has marks of having been folded on the middle; binding in bad condition. Additions and changes in pencil. A new section has been pasted in, in same ink and by same copyist presumably due to a copying error.

Noureddin ('13'):
On title page 'Niels Juel Simonsen' added in pencil; bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; label with name of singer, date ('10/10 1900') and copyist's signature all in ink pasted on inside front cover. Cancellations, additions and changes carried out in pencil and red crayon.

Viziren ('14'), C2^{I}:
On title page the name of the singer ('Hr. Nissen (Doubl.'), date ('15-2-1902') and copyist's signature has been noted. Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; the part has marks of having been folded on the middle. Only few additions and changes in pencil.

Viziren ('15'), C2^{II}:
On title page the name of the singer ('Hr. Berthelsen (Dubl.'), date ('6-4-1903') and copyist's signature has been noted.

Bound in mauve limp binding, label with name of character and work title pasted on front cover, back cover has been lost; the part has marks of having been folded on the middle. No additions and changes made. Part prepared for the staging in Aug. 1903.

Viziren ('16'), C2^{III}:
Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; label with name of singer ('Hr. Lincke'), date ('10/10 1900') and copyist's signature all in ink pasted on inside front cover. Very few additions and changes and a single cancellation carried out in pencil.

Første Alf ('17'):
On title page the name of the singer ('Frk. Jonassen'), date ('4-1-1902') and copyist's signature has been noted. Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; the part has marks of having been folded on the middle. A single addition in pencil.

Anden Alf ('18'):
Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; label with name of singer ('Frk. Prehn'), date ('10/10 1900') and copyist's signature all in ink pasted on inside front cover; the part has marks of having been folded on the middle. Very few additions and changes in blue crayon.

Første Terne ('19'), C2^{I}:
On title page the name of the singer ('Frk. Reimann (Doubl.)'), date ('15-2-1902') and copyist's signature has been noted. Bound in grey limp binding with spine reinforced with black cloth, label with name character and work title pasted on front cover; on inside of front cover a label with no text has been pasted. Very few changes and additions in pencil.

Første Terne ('20'), C2^{II}:
Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; label with name of singer ('Ida Møller'), date ('10/10 1900') and copyist's signature all in ink pasted on inside front cover. Very few additions and changes in pencil.

Anden Terne ('21'), C2^{I}:
Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; the part has marks of having been folded twice, in poor condition. Very few changes in pencil.

Anden Terne ('22'), C2^{II}:
On title page the name of the singer ('Frk. Margrethe Boeck (Doubl.)'), date ('20-2-1902') and copyist's signature has been noted. Bound in mauve limp binding, label with name of character and work title pasted on front cover, back cover has been lost; binding loose. Very few changes in pencil.

Ringens Aand ('23'):
Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; the part has marks of having been folded once, in poor condition. No additions or changes made.

Lampens Aand ('24'), C2^{I}:
On title page the name of singer ('Hr. B. Christensen'), date ('19-2-1902') and copyist's signature has been noted. Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; the part has marks of having been folded three times. Few changes and additions in pencil.

Lampens Aand ('25'), C2^{II}:
On title page the name of the singer ('Hr. G. Berthelsen'), date ('14-8-1903') and copyist's signature has been noted. Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; the part has marks of having been folded once. Very few and additions in pencil. Part prepared for the staging in Aug. 1903.

Et Sendebud ('26'):
Bound in mauve limp binding with spine reinforced with black cloth, label with name of character and work title pasted on front cover; part in poor condition. Very few additions and changes in pencil and red crayon.

D Piano vocal score, print,
DK-Kk, Wilhelm Hansen-Arkivet, pl. no. 11279.
Title on front cover: 'ALADDIN. | Märchen-Oper | von | C.E.F. Horneman.'
Back cover: 'Wilhelm Hansen, Musik-Verlag. | kopenhagen & leipzig.'
Title page:
'Aladdin. | Eventyr-Opera Märchen-Oper | von | C.F.E. Horneman. | ___ | Klavierauszug mit Text | vom | KOMPONISTEN. | Deutsche Uebersetzung von M. von Borch. | ___| Eigenthum des Verlegers für alle Länder. | KOPENHAGEN & LEIPZIG. | WILHELM HANSEN, MUSIK-VERLAG. | Die Ouverture mit Genehmigung des Herrn B. Senff in Leipzig aufgenommen.'
Dedication (fol. 1r):
'Til min Hustrue | Louise Horneman, | født Nannestad.', caligraphed.
Pl. no.: 11279 (1893).
31.1x23.7 cm; title page (fol. 1r), blank page (fol. 1v), dedication (fol. 2r), blank page (fol. 2v), table of contents (pp. [1–2]), music (pp. 3–379), blank page; in limp binding with illustrated front cover and pages not trimmed.

D1 Piano vocal score, print, director's copy.
DK-Kk, KT-A 837.
Title page:
'Aladdin. | Eventyr-Opera Märchen-Oper | von | C.F.E. Horneman. | ___ | Klavierauszug mit Text | vom | KOMPONISTEN. | Deutsche Uebersetzung von M. von Borch. | ___| Eigenthum des Verlegers für alle Länder. | KOPENHAGEN & LEIPZIG. | WILHELM HANSEN, MUSIK-VERLAG. | Die Ouverture mit Genehmigung des Herrn B. Senff in Leipzig aufgenommen.'
Dedication (fol. 1r):
'Til min Hustrue | Louise Horneman, | født Nannestad.', caligraphed.

Pl. no.: 11279 (1893).
30.5x23 cm; front flyleaf, title page, blank page, dedication, blank page, table of contents (pp. [1–2]), inserted folio, music (pp. 3–379), blank page, end flyleaf; half-binding with brown marbled boards and leather corners and spine. Title on spine (gilded): 'Aladdin', and pasted label with '837' and '1' in red circle.
The source is an inter-foliated exemplar of Source **D**; it includes numerous changes, emendations, and cancellations of the original piano-vocal score of 1893 carried out in black ink, a few in red and blue crayon (all autograph) mainly concerning scenography and staging but also text as well as music; the pencil markings are non-autograph and pertain only to the scenography and staging and presumably added by the director, Julius Lehmann. The present source includes a large number of diagrams and detailed illustrations of the scenography. A large number of the musical changes made in the draft to the present source have not been included in the fair copy Source **A** implying an extra layer of revision. It is a reworking of the opera and may be dated to 1902.
Provenance: received from The Royal Theatre in 1983.

D2 Piano vocal score, print, Horneman's private copy.
DK-Kk, MA ms 6758, mu 0409.1500.
Title page:
'Aladdin. | Eventyr-Opera Märchen-Oper | von | C.F.E. Horneman. | ___ | Klavierauszug mit Text | vom | KOMPONISTEN. | Deutsche Uebersetzung von M. von Borch. | ___| Eigenthum des Verlegers für alle Länder. | KOPENHAGEN & LEIPZIG. | WILHELM HANSEN, MUSIK-VERLAG. | Die Ouverture mit Genehmigung des Herrn B. Senff in Leipzig aufgenommen.'
Dedication (fol. 1r):
'Til min Hustrue | Louise Horneman, | født Nannestad.', caligraphed.
Pl. no.: 11279 (1893).
30.5x23 cm; front flyleaf, title page, blank page, dedication, blank page, table of contents (pp. [1–2]), music (pp. 3–379), blank page with the heading 'Rettelser' added in pencil (autograph), end flyleaf; half-binding with corners and spine in black cloth.
Source includes numerous autograph changes, emendations, and cancellations in pencil, black ink and a few in red and blue crayon mainly concerning scenography, and staging, but there are also numerous changes in the music. It includes a larger number of insertions with diagrams and illustrations of the scenography. The draft is a reworking of the opera dating to 1902.
Provenance: bequest from Jytte Bondesen (2004).

D3 Piano vocal score, print (1893).
DK-Kk, D2-sa. mu 7209.2624.
Title page (Act 1):
'Samfundet til Udgivelse af dansk Musik. | 2^{den} Række Nr. 6 $_{1. Levering.}$ | 1893. | ___ | C. F. E. HORNEMAN: | ALADDIN. | EVENTYR-OPERA I 4 AKTER. | (1ste Akt.) | ___ | KJØBENHAVN & LEIPZIG. | WILHELM HANSEN, MUSIK-FORLAG. | Trykt i Wilhelm Hansens Etabl., Kjøbenhavn.'
Main title page:
'Samfundet til Udgivelse af dansk Musik | 2$^{\underline{den}}$ Række Nr. 6. | 1893. | Aladdin. | Eventyr-Opera | i 4 Akter | af | C.F.E. Horneman. | ___ | Fuldstændigt Klaverudtog med Text | af | KOMPONISTEN. | ___ | Forlæggerens Eiendom for alle Lande. | ___ | KJØBENHAVN & LEIPZIG. | Wilhelm Hansen, Musik-Forlag.', caligraphed.
Title page (Act 2):
'Samfundet til Udgivelse af dansk Musik. | 2^{den} Række Nr. 6 $_{2. Levering.}$ | 1894. | ___ | C. F. E. HORNEMAN: | ALADDIN. | EVENTYR-OPERA I 4 AKTER. | (2^{den} Akt.) | ___ | KJØBENHAVN & LEIPZIG. | WILHELM HANSEN, MUSIK-FORLAG. | Trykt i Wilhelm Hansens Etabl., Kjøbenhavn.'
Title page (Acts 3 and 4):
'Samfundet til Udgivelse af dansk Musik. | 2^{den} Række Nr. 6 $_{2. Levering.}$ | 1895. | ___ | C. F. E. HORNEMAN: | ALADDIN. | EVENTYR-OPERA I 4 AKTER. | (3^{die} og 4de Akt.) | ___ | KJØBENHAVN & LEIPZIG. | WILHELM HANSEN, MUSIK-FORLAG. | Trykt i Wilhelm Hansens Etabl., Kjøbenhavn.'
Dedication:
'Til min Hustrue | Louise Horneman, | født Nannestad.', caligraphed.
Pl. no.: 11279.
33x26.5 cm; front flyleaf, title page (Act 1), blank page, main title page, blank page, dedication, blank page, table of contents (pp. [1–2]), music (act 1; pp. 3–85), blank page, title page (Act 2), blank page, secondary title page ('ANDEN AKT.'), music (Act 2; pp. 86–193), blank page, title page (Acts 3 and 4), blank page, secondary title page ('TREDIE OG FJERDE AKT.'), music (Acts 3 and 4; pp. 194–379), end flyleaf; in modern library binding.

E1 Instrumental parts, transcript.
DK-Kk, KT 837.
Datings: 18 Nov. 1888 (premiere; cor.1, trb.t., vl.1/2), 23 Nov. 1888 (trb.t.), 25 Nov. 1888 (trb.t.), 19 nov. 1889 (cor.4).
c. 34x25.5 cm, 38 orchestral parts (picc., 2 fl., 2 ob., 2 cl., 2 fg., 4 cor., 2 tr., 2 trb.t., trb.b., tb., timp., trgl., tamb., gr.c./ptti., arpa, 4 vl.1, 4 vl.2, 2 va., 4 vc./cb.) written in ink with numerous changes and emendations in ink, pencil, blue and red crayon as well as numerous cancellations (cuts) and insertions. In original mauve cloth, quarter-binding with cardboard boards and pages trimmed at binding with the occasional loss of page numbers; label with instrument name and title pasted on upper board.
Paper-type: 12 staves (hand-ruled).
The part material was used at the premiere in 1888. The cl.1 contains a splash from a candle. The Overture has been cut out and placed in Source **C1**; some the string parts, however, have a new transcript or the printed edition of the Overture inserted. The transcript is a later copy with printed staves.
Provenance: received from The Royal Theatre in 1983.

E2 Choir parts, lithographed.
DK-Kk, KT 837.
Datings: 29 Sept. 1888; some of the parts are also dated 1952.
c. 25.4x34.2 cm; oblong format, 60 lithographed parts (18 S., 14 A., 14 T., 14 B.) based on transcripts. The parts include a few additions, changes and cancellations in pencil and red crayon and in some cases indelible ink has been employed. 12 bass parts include an insertion between pages 2 and 3 on paper with hand-ruled staves and some of these include also an insertion at page 1 (on hand-ruled staves). In original mauve cloth, quarter binding with cardboard boards and pages

trimmed at binding. The lithographed part material was used for the premiere in autumn 1888.
Provenance: received from The Royal Theatre in 1983.

E3 Rehearsal score, transcript (1889).
DK-Kk, MA mu 4023 (olim KT A837 nr. 27).
Dating (on upper board): 1889.
Title on first music page (fol. 1r): 'Aladdin.'
Title page (fol. 5r): 'Aladdin | Repetiteurparti'.
Title page on music page (fol. 11r): 'Dands til "Aladdin" | Tredie Act'.
Title page (fol. 20r): '<[in pencil:] 26 feb. 1889.> Balletmusik | i | Konge for én dag.'
34.2x26.1 cm; nested in 2, 1, 2, 4, 2 bifolios; flyleaf, music (fols. 1r–3v), blank folio with staves (fol. 4r–v), second title page (fol. 5r), music (fols. 5v–10r), blank page with staves (fol. 10v), music (fols. 11r–19r), blank page with staves, title page (fol. 20r), music (fols. 20v–21v), blank folio with staves (fol. 22); in half-binding with leather spine and corners and black, light-brownish marbled boards. Label, '<[in blue crayon:] A837 [in ink and encircled with red crayon:] 27> Aladdin, <[in pencil:] Hornemann> | <[in blue crayon:] A836> Konge for en Dag. | 1889. Emil Hansen', pasted on upper board.
Paper type: two different paper types (12 hand-ruled staves)
Source is an incomplete rehearsal score (partly consisting only of the melody line), dating from the premiere of the first version in 1888. It includes numerous changes, additions and cancellations in pencil, red and blue crayon. The 'Aladdin' is bound with ballet music to 'Konge for en dag' ('Si j'étais roi') by Adolphe Adam premiered at The Royal Theatre in 1889.
Provenance: received from The Royal Theatre in 1983.

F Score, autograph, sketches and drafts.
DK-Kk, C II, 8 1909-10.69.
c. 44.5x35 cm. Loose folios, bifolios and slips of paper in bad condition written in ink with a large number of changes, additions, deletions, erasures and cancellations in both ink and pencil; numerous sections have been pasted over with new versions.
Paper type: various distinct paper types with 22 and 24 staves (hand-ruled).

MUSICAL SOURCES (OVERTURE)

Ga (= C1)

Gb Score, print.
Title page: 'Dem Orchester der Gewandhausconcerte zu Leipzig | in Verehrung gewidmet. | ALADDIN. | Eine Mährchen-Ouverture | für Orchester | componirt | von | C.F.E. HORNEMAN. | PARTITUR. | *Eigenthum des Verlegers für alle Länder.* | LEIPZIG, Verlag von BARTHOLF SENFF. | *Ent[d]. Stat. Hall.* | Pr. 2 Thlr. | Zum ersten Mal aufgeführt im Gewandhausconcert zu Leipzig am 28. November 1867. | *Im Druck erschienen am 15. Februar 1868*. | *Das Recht der öffentlichen Aufführung dieser Ouverture ist von der Verlags-* | *handlung zu erwerben gegen ein an dieselbe zu zahlendes Honorar* | 800.'
Pl. no.: 800.
26.3 x 18.2 cm; title page, music (pp. 1–80), blank page.

Another copy:
DK-Kk.
No title page and the original first four pages have been replaced by new ink fair transcript sometime during the twentieth century; copy includes numerous additions in pencil, ink, red or blue crayon. The arpa part has been added on the two bottom staves, partly in pencil (bb. 31–47). In half-binding with bluish-greenish marbled boards.
Provenance: received from the Danish Broadcasting Cooperation ('Statsradiofonien'), music archives 2017.

Another copy:
DK-Kk, Mf. 765.
Title page, first four pages replaced by a new ink fair transcript sometime during the twentieth century; the arpa part has been added on the two bottom staves, partly in pencil (bb. 31–47). In half binding with brown marbled boards.
The source was purchased by *Musikforeningen* 23 January 1869 together with printed parts, which are not extant in *DK-Kk*.[1]
Provenance: received from Musikforeningen in 1944–45.

Another copy:
DK-Kk, C II 8, Hornemans Samling, 1951-52.281.
Xerox copies of the first four pages.

Gc Instrumental parts, print.
Title page: 'Dem Orchester der Gewandhausconcerte zu Leipzig | in Verehrung gewidmet. | ALADDIN. | Eine Mährchen-Ouverture | für Orchester | componirt | von | C.F.E. HORNEMAN. | Orchesterstimmen. | *Eigenthum des Verlegers für alle Länder:* | LEIPZIG, Verlag von BARTHOLF SENFF. | *Ent[d]. Stat. Hall.* | Pr. 10 Mark 50 Pf. | Zum ersten Mal aufgeführt im Gewandhausconcert zu Leipzig am 28. November 1867. | Im Druck erschienen am 15. Februar 1868. | *Das Recht der öffentlichen Aufführung dieser Ouverture ist von der Verlags-* | *handlung zu erwerben gegen ein an dieselbe zu zahlendes Honorar.* | *Für das Pianoforte zu vier Händen arrangirt vom Componisten.--- Pr. 4 Mark.* | 801. 802.
Pl. no.: 801.
Printed parts placed in Source **E1**:
vl.1 part: *c.* 33.7x26.3 cm; title page (p. 1), music (pp. 2–7), blank page;
va.: *c.* 33.7x26.3 cm; title on first music page: 'ALADDIN. | OUVERTURE. | Viola.'; music (pp. 1–5), blank page;
vc.: c. 33.7x26.3 cm; title on first music page: 'ALADDIN. | OUVERTURE. | Violoncello.'; music (pp. 1–5), blank page.

Gd (= D)

Ge Score, transcript, fair copy (before 1888).
DK-Kk, C II 8, Hornemans Samling, 1945-46.366
Title on first music page: 'Aladdin'
27.1 x 18.8 cm; two front flyleaves, Source **Gg** (pp. 1–4), music (pp. 1–4), end flyleaf; Source **Ge** consists of two folios in all. In modern library binding. Numerous cancellations and changes made in pencil, red and blue crayon. Pagination in pencil.
Paper type: 17 staves (hand-ruled).

1 *DK-Kk*, Musikforeningens Arkiv, kasse 19, 'Bilag til Musikforeningens Regnskab for 1868/69', bilag nr. 69.

The source is a reworked version of the Overture, bb. 1–16, presumably stemming from before the 1888 performance. It was one of several working documents that Horneman used during his preparations for the performance in 1888. Source **Ge** was not, however, the source for **E1**. Following the 1888 performance, Horneman used the present source to revise the work further, correcting and adding in pencil and crayon. Some of the changes were transferred to **C1**. The score was contained in a printed score belonging to *Statsradiofonien* (cf. Source **Gb**) but was removed and bound with Source **Gg** on the instigation of Sven Lund, the Royal Danish Library (cf. note on front flyleaf fol. 2r).
Instrumentation: 2 fl., 2 ob., 2 cl., 2 fg., 2 cor., 2 tr., timp., trb.a., trb.t., trb.b., 2 vl., va., vc., cb., arpa.
Provenance: received from the Danish Broadcast Cooperation ('Statsradiofonien') in 1945–46.

Gf Autograph score, draft (after 1869?).
DK-Kk, C II 8, Hornemans Samling, 1909-10.69
Title on first music page: 'Aladdin Ouverture' (in pencil).
33.9 x 25.5 cm; front flyleaf, Source **Gh** (pp. 1–82), music (pp. 1–6 and paper fragment), fragment of label, end flyleaf. In half-binding with leather corners and spine and red-grey marbled boards. Printed on spine in gold: '[monogram of Chr. X] | Hornemann | Ouverture | til | Aladdin | [the Danish Coat-of-Arms]'. A paper fragment (8.7 x 25.5 cm) inserted between pages 2 and 3 contains an alternative to bb. 8–9 of vl.2, va. and vc. parts.
Paper type: 14 staves (printed).
The source is a reworked version of the Overture, bb. 1–16.
The score is written in ink with numerous corrections and additions in pencil.
Instrumentation: 2 fl., 2 ob., 2 cl., 2 fg., 2 cor., 2 vl., va., vc., cb.; two arpa parts added in pencil.
Provenance: received from C.F.E. Horneman in 1909–10.

Gg Score, transcript, fair copy (*c*. 1869).
DK-Kk, C II 8, Hornemans Samling, 1944-45.367
Title on first music page: 'Ouverture'.
25.9 x 17.3 cm; two front flyleaves, music (pp. 1–4), Source **Ge** (pp. 1–4), end flyleaf; Source **Gg** consists of 1 bifolio in all. In modern library binding. Few cancellations and changes made in pencil. Pagination in pencil. Across the score on p. 1 is written in pencil: 'Indtil Pag. 6 | ominstrumenteret. | Er indført i | Stemmerne'.
Paper type: 10 staves (hand-ruled).
The source is a reworked version of the Overture, bb. 1–16. Because of its provenance, this version was probably performed in *Musikforeningen* at the only known performance there in 1869. The score seems to be partial in the sense that it is lacking tr.1,2, trb.a., trb.t., trb.b., timp. and arpa due to the fact that these instruments are not playing in bb. 1–16. The score was copied by H.E. Hansen, copyist at *Musikforeningen*. It was contained in a printed score belonging to *Musikforeningen* (cf. Source **Gb**), but removed and bound with Source **Ge** on the instigation of Sven Lund, The Royal Danish Library (cf. note on front flyleaf fol. 2r).
Instrumentation: 2 fl., 2 ob., 2 cl., 2 fg., 2 cor., 2 vl., va., vc., cb.
Provenance: received from *Musikforeningen* in 1944–45.

Gh Autograph score, fair copy, printer's copy (1867).
DK-Kk, C II 8, Hornemans Samling, 1909-10.69
Title on first music page: 'Ouverture til Aladdin' (crossed out in pencil).
33.3 x 25.5 cm; front flyleaf, music (pp. 1–82), Source **Gf** (pp. 1–6 and paper fragment), fragment of label, end flyleaf. In half-binding with leather corners and spine and red-grey marbled boards. Printed on spine in gold: '[monogram of Chr. X] | Hornemann | Ouverture | til | Aladdin | [Danish Coat-of-Arms]'. A label glued onto a piece of paper is inserted before the end flyleaf, probably stemming from the original binding; it reads: 'Partitur | Ouverture til Aladdin | for | Orchester | af | C.F.E. Horneman.' (in ink). Added in blue crayon: 'nicht weitläufig | Ende December [1867] | fertig'.
Paper type: 14 staves (hand-ruled).
The score is written in ink with corrections and additions in pencil, of which some are by Horneman, others by the engraver. On p. 1, the plate number of the printed score of Febr. 1868 (Source **Gb**), '800', is added in pencil. The label before the end flyleaf suggests that the engraver finished his task in December the previous year.
Instrumentation: 2 fl., 2 ob., 2 cl., 2 fg., 2 cor., 2 tr., timp., trb.a., trb.t., trb.b., 2 vl., va., vc., cb., arpa.
Provenance: received from C.F.E. Horneman in 1909–10.

TEXTUAL SOURCES

H Booklet, print (1888).
Title page: ALADDIN, | OPÉRA EN 4 ACTES | [vignette] | COPENHAGUE. | IMPRIMERIE DE J. H. SCHULTZ. | 1888.
21.7x14.4 cm.
In 8°; title page, blank page, text (pp. [1]–8), blank page. The booklet in French contains a summary of the plot and characters; it was presumably handed out at the premiere to the foreign patrons invited for the celebration of the sovereign's jubilee in 1888.

SOURCE EVALUATION

Source **A** has been chosen as principal source for the present edition. It is the composer's latest authorized revision of the opera, re-premiered in 1902. Source **A**, which is a transcript carried out under the supervision of Horneman, is based on the earlier ink fair transcript dating from 1888, Source **B1**. The source **B2** comprises appendices including the revised sections carried out in 1902.

The changes and cancellations in Source **A** are defined as part of the final version and listed as variants. However, the non-autograph markings in blue and red crayon are not considered part of the work and hence not listed. Source **A** was produced in great hurry and includes an overwhelming number of inconsistencies. The collation between Sources **A** and **B1**–**B2** reveals that the latter often is more precise and consistent though Source **A** includes some final corrections and changes by the composer. Due to the inconsistent quality of Source **A**, it must be emphasized that the main source for the present edition is a construed 'Fassung letzter Hand'. The additional information in Sources **B1**–**B2**, such as articulation, dynamics, slurring, pitch and rhythm, has been defined as being part of the main source; these parameters are therefore not considered revisions or variants

and hence not noted in the List of Emendations. Revisions to the construed main source **A** are noted in the List of Emendations as are variants in other sources. The instrumental parts (Source **C1**) was carried out employing the orchestral score of 1888 (Sources **B1**–**B2**); these parts have been consulted whenever Sources **A** and **B1**–**B2** were ambiguous in notation but in general variants have not been listed.

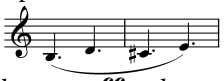
Horneman's revision of the vocal parts for the performance in 1902 is not seen in Sources **A** and **B1**–**B2** (the latter source does not even include the vocal setting). For this part of the revision as well as the libretto and staging, the chosen main source is the inter-foliated, printed piano-vocal score (Source **D2**). The source contains numerous autograph changes and additions, especially in terms of the scenography including detailed drawings and was used as the director's score for the 1902 production. The draft for Source **D2** is Horneman's private copy of the printed piano-vocal score, Source **D1**. As with the instrumental parts, also the vocal soloist parts (Source **C2**) have been consulted in order to solve ambiguities. The importance of the printed piano-vocal score (Source **D**) as representing the final version regarding the vocal parts and libretto is emphasized by the fact that the soloist parts of Gulnare and Aladdin are indeed Source **D**. It should be noted that especially Source **A** but also Sources **D2** and **C2** often include handwritten alternative phrases in the vocal parts, mainly in Aladdin's part; these are not defined as being part of the main source and are therefore only listed as variants.

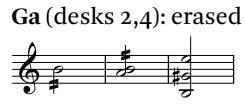
Horneman reworked the Overture several times between 1864 and 1902. The sources reflect at least seven different versions, but since the present edition reflects the opera of 1902 only those sources relevant for the editing of this version have been included. Thus, for the Overture, the set of instrumental performance parts of 1902 (Source **Ga** (=**C1**)) has been chosen as the main source since neither Sources **A** and **B1** include the movement. As each desk part (vl.1, vl.2, va., vc./cb.) are not entirely identical, the first desk of each string instrument has been chosen. Corrections in ink carried out by the scribes, presumably sometime around 1888, are considered part of the main source and hence not listed as variants. However, markings in pencil and crayon, added over a long period during the twentieth century starting with the premiere in 1902, are listed.

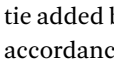
Variants in Sources **Gb**, **Ge**, **Gf** and **Gg** are not noted in the List of Emendations as, firstly, they pre-date the final version and, secondly, because the distance between these sources is fairly large. They are, however, taken into consideration when internal variants are detected in **Ga** (= **C1**). Sources **Gb** and **Gc** have in some cases been used to support emendations (**Gb** and **Gc** are not identical, **Gb** being the most reliable). Concerning the Overture's bars 1–16, **Ge**, **Gf** and **Gg** have been consulted. As **Gd** (= **D**) is from 1893 – that is, between the two performances of the Overture as part of the opera – this source represents a re-worked version of the 1888 performance.

VARIANT READINGS AND EDITORIAL EMENDATIONS

OVERTURE

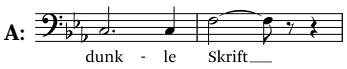
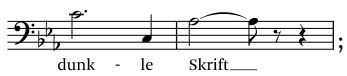
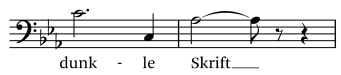
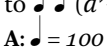
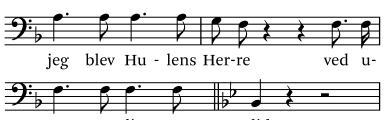
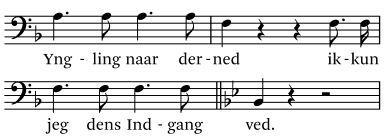
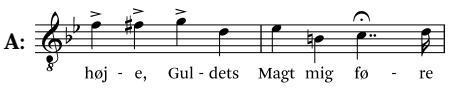
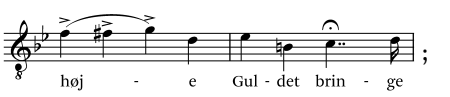
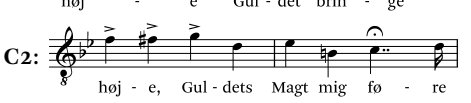
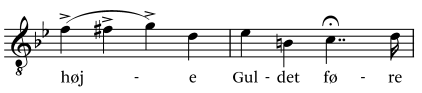
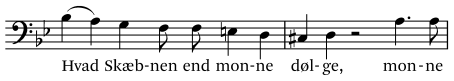
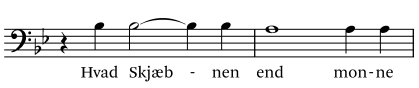
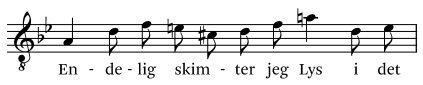
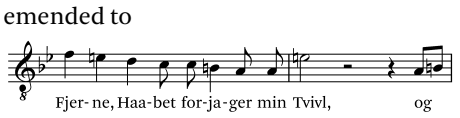
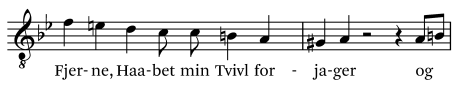
Bar	Part	Comment
1	ww. cor.2,3,4 tr. trb.a. trb.t. trb.b. tb. timp. vl.2 va. vc. cb.	bar before b.1 omitted in accordance with **Ga** (cor.1); **Ga**: bar before b.1 cancelled in pencil (vl.1: pencil and blue crayon)
1–22	fl.3	**Ga**: cancelled in pencil by adding *Pauseret*
1	cor.1	**Ga**: *Allegro assai* for *Allegro assai leggiero*
1	vl.1	before b.1: bar omitted in accordance with **Ga** (cor.1); **Ga**: before b.1: bar cancelled in pencil and blue crayon
3	fl.1	note 1: stacc. added by analogy with fl.2 and in accordance with **Ge**, **Gf**
3	vl.2	*con sord.* added by analogy with vl.1 (b.1); **Ga**: *con Sordin* added in pencil
4	fl.1	note 1: stacc. added by analogy with fl.2 and in accordance with **Ge**, **Gf**
4	fl.2	note 2: stacc. omitted by analogy with fl.1 and in accordance with **Ge**, **Gf**
4	cl.	**Ga**: crossed out in red crayon
4	fg.	**Ga**: crossed out in pencil
4–5	va.	b.5 note 7: end of slur changed to note 8 by analogy with vl.2 and in accordance with **Ga** (desk 2); **Ga**: b.5 note 7: end of slur changed to note 8 in pencil
4–5	vc.	b.4 chord 1: ***f*** moved from b.5 chord 1 by analogy with cb.
5	fl.1	**Ga**: note 3: *rit.* added in pencil; notes 2–3: stacc. added in pencil
5	cor.2	note 2: $e^{\sharp\prime}$ emended to d' by analogy with vc., cb.; **Ga**: note 2: $e^{\sharp\prime}$ changed to d' in pencil
5	vl.1	added by analogy with the other parts and in accordance with **Ge**, **Gf**, **Gg**; **Ga**: added in blue crayon
7	fl.1	***p*** added by analogy with cl.1 and in accordance with **Ge**, **Gf**, **Gg**; **Ga**: note 1: ***pp*** added in pencil; note 3: marc. added in pencil
7	cl.1	**Ga**: ***p*** changed to ***pp*** in pencil; note 3: marc. added in pencil
7–8	cl.1	**Ga**: dynamic signs erased
8	fl.1	tie ($b^{\flat\prime\prime}$–$b^{\flat\prime\prime}$) added by analogy with cl.1 and in accordance with **Ge**, **Gf**, **Gg**; **Ga**: tie ($b^{\flat\prime\prime}$–$b^{\flat\prime\prime}$) added in pencil; ***f*** ***pp*** cancelled in pencil
9–10	fl.1	**Ga**: b.9 note 3: end of slur erased and changed to b.10 note 1 in pencil
9	va.	**Ga**: note 2: ∨ added in pencil
10–11	fl.1	**Ga**: erased
10–11	fl.2 ob.1	**Ga**: cancelled in pencil
10–11	cl.1	**Ga**: erased and re-written in pencil
10–12	cl.2	omitted in accordance with **Ge**; **Ga**: cancelled in blue crayon
10–12	vl.2	**Ga** (desks 1): upper part: erased and re-written in pencil; **Ga** (desks 2,3,4): 
12–13	va.	added between ***ff*** and ***pppp*** by analogy with vc.; **Ga**: added between ***ff*** and ***pppp*** in pencil
13	fl.1	between notes 6 and 7: added
13–14	va.	**Ga**: b.13 note 2 to b.14 last note: slur added in pencil
15–17	va.	**Ga**: b.15 note 1 to b.17 note 1: slur added in pencil
16	vl.1	rest 3 added
16	va.	**Ga**: above notes 1–2: *3-3* added in pencil
23	trb.a.	marc. added by analogy with trb.t. and in accordance with **Gb**
23	vl.1	notes 1–2: slur added by analogy with str. and in accordance with **Gb**; **Ga**: notes 1–2: slur added in blue crayon
23–25	vl.2	*senza sord.* added because of *con sord.* (b.3) and by analogy with vl.1; **Ga**: *senza Sord.* added in pencil
23	va. vc.	**Ga**: note 1: ∨ added in pencil
25–26	fg.2	***mf*** added by analogy with fg.1 and in accordance with **Gb**
25	vl.1	notes 1–2: slur added by analogy with other str. and in accordance with **Gb**; **Ga**: notes 1–2: slur added in blue crayon

25	vl.2 vc.	**Ga**: note 1: ∨ added in pencil
28	fg.1	slur added by analogy with fg.2 and in accordance with **Gb**
28	trb.a.	slur added by analogy with trb.t.
31	vl.2	*pizz.* added by analogy with va., vc. and in accordance with **Ga** (desks 2,3,4) and because of *arco* in b.47; **Ga**: *pizz.* added in pencil
32–33	fg.1	between bb.32 and 33: extra bar omitted in accordance with **Gb**; **Ga**: bar cancelled in pencil
35–36	cl.1 fg.2	two slurs emended to one by analogy with cl.2, fg.1 and in accordance with **Gb**
37–38	cl.1 fg.1	two slurs emended to one by analogy with cl.2, fg.2 and in accordance with **Gb**
39–40	cl.	two slurs emended to one by analogy with fg. and in accordance with **Gh**
41–42	cl.1 fg.2	two slurs emended to one by analogy with cl.2, fg.1 and in accordance with **Gb**
42	cor.2	tie (*a′*–*a′*) omitted by analogy with ob., cor.1, tr. and in accordance with **Gb**
43	timp.	**Ga**: *cresc.* added in pencil
45	trb.t.	***p*** added by analogy with trb.a., trb.b. and in accordance with **Gb**
47–48	cor.1,2	slur and stacc. added by analogy with ob.2, cl., fg., trb.t., trb.b. and in accordance with **Gb**, **Gh**; **Ga** (cor.1): b.47 note 1 to b.48 last note: slur added in pencil; all notes: stacc. added in pencil
47–48	tr. trb.a.	slur emended to two by analogy with ob.2, cl., fg., trb.t., trb.b. and in accordance with **Gb**, **Gh**
48	vl.1	**Ga**: note 9: marc. added in blue crayon
48	vl.2	**Ga**: note 9: marc. added in pencil
49–51	trb.b.	ties (*A*–*A*) added by analogy with tb. and by analogy with bb.57–59; **Ga**: slur added in pencil
55–56	trb.t.	slur emended to two by analogy with trb.a., trb.b. and in accordance with **Gb**, **Gh**
56	vl.1	**Ga**: note 9: marc. added in blue crayon
59–60	va.	**Ga**: b.59: *bis* added in pencil indicating a repetition of bar
60–62	fl.3	empty bars added; **Ga**: empty bars added in pencil
63–64	cl.1	two slurs emended to one by analogy with ob., cl.2, fg., cor., trb. and in accordance with **Gb**, **Gh**
63–64	fg.1	b.64: end of slur moved from b.63 by analogy with fg.2 and in accordance with **Gb**
63–64	tr. trb.t.	two slurs emended to one by analogy with ob., cl.2, fg., cor., trb. and in accordance with **Gb**, **Gh**
66	ob.2	added by analogy with ob.1, fg. and in accordance with **Gb**
67	cl. cor.2	**Ga**: ***p*** changed to ***pp*** in pencil
67	vl.1	**Ga**: ***p*** changed to ***pp*** in blue crayon
68	va.	notes 2–3: stacc. omitted by analogy with vl.1,2 and in accordance with **Ga** (desk 2), **Gb**, **Gc**
69	fg.1	note 4: stacc. omitted by analogy with fg.2 and in accordance with **Gb**
73	fl.1	notes 1–3: stacc. omitted as they are notated in order to remind the player of *sempre staccato* in b.67
77	cor.2	note 1: stacc. omitted by analogy with cor.1 and by analogy with b.280 and in accordance with **Gb**
81	vc.	note 2: *pizz.* added by analogy with cb. and because of *arco* (b.93) and in accordance with **Gb**, **Gc**; **Ga**: note 2: *pizz.* added in pencil
83	ob.2	notes 1–3: stacc. added by analogy with ob.1 and in accordance with **Gb**
86	ob.2	notes 4–5: stacc. added by analogy with ob.1 and in accordance with **Gb**
91–92	ob.2	stacc. added by analogy with ob.1 and in accordance with **Gb**
97–98	fg.1	b.97 note 6: end of slur changed to b.98 note 6 by analogy with fg.2
101	cor.3	***ff*** added by analogy with the other parts
102	ob.1	notes 2–4: stacc. added by analogy with ob.2 and by analogy with b.103
102	cl.2	*sempre staccato* emended to *sempre marcato* by analogy with the other parts and in accordance with **Gb**
102	cor.2	*sempre* emended to *sempre marcato* by analogy with cor.1 and in accordance with **Gb**
102–103	cor.3	between b.102 and b.103: extra bar omitted; **Ga**: between b.102 and b.103: bar cancelled in pencil
102	cor.3,4	*sempre marcato* added by analogy with ww., cor.1,2, tr., str. and in accordance with **Gb**, **Gh**
102	tr.2	*sempre* emended to *sempre marcato* by analogy with tr.1
109	fl.2	notes 4–6: emended to by analogy with the other parts and in accordance with **Gb**
118	cor.3	***ff*** omitted by analogy with the other parts
118	va.	note 1: stacc. added by analogy with vl.1,2 and in accordance with **Gb**, **Gc**
120	fl.2	one beam emended to two by analogy with the previous and the following passages
148	tr.1	***f*** added by analogy with cor., tr.2, trb.a., trb.t., trb.b. and in accordance with **Gb**
149	vl.1	*b‴* emended to *d‴* in accordance with **Gb**; **Ga**: *b‴* changed to *d‴* in blue crayon; above bar: *d* written in blue crayon
152	cor.4	marc. added by analogy with cor.1,2,3
156	fl.2	***ff*** added by analogy with fl.1,3 and in accordance with **Gb**
158	cl.1	notes 1–3: emended to by analogy with the other parts and in accordance with **Gb**
161–162	tr.1	**Ga**: above b.161: *bis* added in pencil indicating repetition of bar
165	fg.2	note 1: *f♯* emended to *a* because of the harmony and in accordance with **Gb**; **Ga**: note 1: *f♯* changed to *a* in pencil
166–167	cor.3,4 tr.2 tb.	added by analogy with tr.1, trb.a., trb.t., trb.b.; **Ga** (tr.2): added in pencil
167–168	cb.	tie (*A*–*A*) added by analogy with vl.1,2, va. and in accordance with **Ga** (desk 4)
168	vc.	**Ga**: note 1: ∨ added in pencil
176–177	vl.1	**Ga**: b.176 last note to b.177 first note: slur added in pencil
188	cl.1	**Ga**: *c″* changed to *e♭″* in ink
194–195	fl.2	tie added by analogy with bb.190–191 and because of slur
198	ob.2	***ppp*** added by analogy with ww. and in accordance with **Gb**
199–200	ob. cl.1	***ppp*** added by analogy with ww. and in accordance with **Gb**
200	fl. ob.1 cl. fg. cor.2,3,4 tr. trb.a. trb.t. trb.b. tb. timp. str.	*poco vivo* emended to *molto vivo* in accordance with **Gd**
200	ob.2 cor.1	**Ga**: no tempo designation
200	vl.1 vl.2 va. vc. cb.	**Ga**: tempo designation erased and changed to *molto vivo* in pencil
206	fg.1	**Ga**: note 1: *solo* added in pencil
208–211	vl.1	**Ga** (desks 1,3): erased and re-written in pencil; **Ga** (desks 2,4): erased and re-written in pencil: 
209	fl.1	*cresc.* added by analogy with fl.2 and in accordance with **Gb**
209	vc. cb.	note 2: ***f*** added by analogy with b.210 (vl.1,2); **Ga**: note 2: ***f*** added in pencil
210	vl.2	**Ga**: erased and re-written in pencil
210	va.	***f*** added by analogy with vl.1,2; **Ga**: note 1: ***f*** added in pencil
211	vl.2	*b′* added because of re-written passage in vl.1 and according to **Gb** (vl.1); **Ga**: *b′* added in pencil
212	fl.3	marc. added by analogy with ww. and by analogy with b.216
212	tr.1	***ff*** added by analogy with tr.2; **Ga**: ***ff*** added in pencil
212	trb.a.	***ff*** added by analogy with the other parts and in accordance with **Gb**; **Ga**: ***mf*** added in pencil
212–213	trb.a.	**Ga**: slur added in pencil
212	trb.t.	***f*** emended to ***ff*** by analogy with the other parts and in accordance with **Gb**
213	fg.1	notes 2–3:  emended to by analogy with ww., tr.1, vl.1 and in accordance with **Gb**; **Ga**: notes 2–3: changed to  in pencil
213–214	trb.a.	**Ga**: tie (*a*–*a*) added in pencil
214–215	trb.a.	**Ga**: b.214 note 2 to b.215 note 1: slur added in pencil
215	cor.3	bar added by analogy with b.219; **Ga**: bar added in pencil
215	trb.a.	**Ga**: tie (*g*–*g*) added in pencil
216	fl.1	marc. added by analogy with ww. and in accordance with **Gb**

219–220	trb.t.	marc. added by analogy with trb.a., trb.b. and in accordance with **Gb**
220	vc. cb.	𝄾 emended to 𝄾· in accordance with **Gb**; notes 2–4: emended to cue-note size due to irregular note values
221	trb.a.	marc. added by analogy with tr.1 and in accordance with **Gb**
221	vc. cb.	notes 2–6: emended to cue-note size due to irregular note values
224	fg.2	note 2: *d* emended to *e* by analogy with tr.2, trb.b., tb., vc., cb. and in accordance with **Gb**
226	cl.1	note 1: ♮ added for harmonic reasons and in accordance with **Gb**; **Ga**: note 1: ♮ added in blue crayon
236	ob.1	*dim.* added by analogy with fl., ob.2 and in accordance with **Gb**
236	vl.2	notes 2–3: tremolo slashes added by analogy with va. and in accordance with **Ga** (desks 2,3,4), **Gb**; **Ga**: notes 2–3: tremolo slashes added in blue crayon
237–238	va.	***fz*** added by analogy with vl.2 and in accordance with **Gb**
239	fl.1 ob.1	***pp*** added by analogy with fl.2, ob.2 and in accordance with **Gb**
239	cor.1	*dim.* added by analogy with cl., cor.2 and in accordance with **Gb**
238–239	timp.	b.239: ***pp*** moved from b.238 by analogy with the other parts and in accordance with **Gb**
240–269	fl.3	**Ga**: cancelled in pencil; *Pauseret* added in pencil
240	fg.2	*cantabile* added by analogy with fg.1
240	vc.	**Ga**: ⊓ added in pencil
243–246	fg.1	slur added by analogy with fg.2 and in accordance with **Gb**
247	cb.	arco added in accordance with **Gb**
256–265	va.2	slur emended to two slurs by analogy with va.1, cb.
260–261	cl.	b.261 note 1: beginning of slur moved from b.260 note 1 by analogy with ob., vl.2, vc. and in accordance with **Gb**
260–261	vl.2	between b.260 and b.261: bar omitted by analogy with ob.1, cl., vl.1, va. and in accordance with **Ga** (desks 2,3,4), **Gb**; **Ga**: between b.260 and b.261: bar cancelled in pencil
261–265	fl.	slur emended to two slurs by analogy with ob., cl., vc. and in accordance with **Gb**
261	vc.	**Ga**: notes 1, 3: *1* added above in pencil
265–266	fl.2	**Ga**: tie ($d^{\sharp\prime\prime\prime}$–$d^{\sharp\prime\prime\prime}$) added in pencil
265–266	ob.	tie omitted by analogy with fl., cl., vc. and in accordance with **Gb**
266	fl.2	♯ added by analogy with fl.1 and in accordance with **Gb**; **Ga**: ♯ added in pencil
267	fg.2	added by analogy with ww. and in accordance with **Gb**
268	vc.	**Ga**: note 4: *1* added above in pencil
269–270	ww. cor.2,3,4 tr. trb.a. trb.t trb.b. tb. timp. str.	between bb.269 and 270: 54 bars omitted in accordance with **Ga** (cor.1); **Ga**: 54 bars cancelled in pencil
269–270	cor.2 trb.t. trb.b.	**Ga**: b.269 to b.270: ties omitted because of deletion of b.270 in pencil
270	tutti	*Tempo I* added due to tempo marking in the cancelled passage between bb. 269 and 270
270	fl. cl.	**Ga**: notes 1–3: erased and re-written in pencil
270	ob.1	**Ga**: notes 1–3: cancelled and re-written in pencil
270	ob.2 fg.1	**Ga**: note 1: erased and re-written in pencil
270	cor.1	*staccato* added by analogy with cor.2 and in accordance with **Gb**
270	cor.4	**Ga**: *Tempo Imo* added in pencil
270	tb.	**Ga**: *Moderato* added in pencil
270	vl.1	*pizz.* added by analogy with vl.2, va. and in accordance with **Gb**, **Gc** and because of *arco* (b.291); ***pp*** added by analogy with the other parts and in accordance with **Gb**, **Gc**; **Ga**: chord 1: erased and re-written in pencil; *pizz.* added in pencil; ***pp*** added in blue crayon
270	vl.2	**Ga**: note 1: erased and re-written in blue crayon; note 1: ***pp*** added in blue crayon
270	va.	chord 1: *e′* added because of chord in b.269; **Ga**: chord 1: *e′* added in pencil; *Tempo Imo* added in blue crayon
270	cb.	chord 1: *e* added by analogy with b.269 and because of deletion of bars between bb. 269 and 270; **Ga**: chord 1: *e* added in pencil
271	fl.2	**Ga**: re-written in pencil in order to replace repetition sign
271	cl.1	**Ga**: note 1: erased and re-written in pencil
271	cl.2	reconstructed by analogy with cl.1 and in accordance with **Gb; Ga**: contains only a repetition sign, thus referring to the original contents of b.270 before the first half was erased and re-written
274	ob.2	notes 4–5: 𝄾· 𝅘𝅥𝅯 𝅘𝅥𝅯 changed to 𝄾 𝅘𝅥𝅯 𝅘𝅥𝅯 by analogy with the other parts and in accordance with **Gb; Ga**: notes 4–5: 𝅘𝅥𝅯 𝅘𝅥𝅯 changed to 𝅘𝅥𝅯 𝅘𝅥𝅯 in pencil
280	cor.1	note 1: stacc. omitted by analogy with cor.2 and by analogy with b.77 and in accordance with **Gb**
282	cor.2	note 1: stacc. added by analogy with cor.1 and by analogy with b.79 and in accordance with **Gb**
283	cor.1	note 1: stacc. added by analogy with cor.2 and by analogy with b.80 and in accordance with **Gb**
284	fl.1	♯ added by analogy with fl.2 and in accordance with **Gb**; **Ga**: note 1: ♯ added in pencil
284	va.	last note: ♮ emended to ♯ by analogy with vc. and in accordance with **Ga** (desk 2); **Ga**: last note: ♮ changed to ♯ in pencil
287	ob.2	marc. added by analogy with ob.1, cl., fg.; added by analogy with cl.2, fg.1
287	cl.1	***f***  added by analogy with cl.2, fg.1 and in accordance with **Gb**
287–288	cl.1	tie added by analogy with ob.2, cl.2, fg.1 and in accordance with **Gb**
288	ob.2	rest 1: 𝄾 emended to 𝄾·
288	cl.1	***p*** added by analogy with fl., ob.2, cl.2, fg.1 and in accordance with **Gb**
289	va.	**Ga**: note 1: *3* added in pencil
290	cb.	stacc. added by analogy with vc. and by analogy with b.289 and in accordance with **Ga** (desks 3,4)
291	fl.1	note 3: marc. added by analogy with fl.2, ob.1, cl.2, fg. and in accordance with **Gb**
291–295	ob.1	b.291 note 3: beginning of slur changed to b.294 note 2 in accordance with **Gb**, **Gh**
291–295	cor.1	b.291 note 3 to b.295 note 2: slur omitted by analogy with cor.2 and in accordance with **Gb**, **Gh**
292	ob.2	***f*** added by analogy with cl., fg. and in accordance with **Gb**
292–295	ob.2	b.292 note 1: beginning of slur changed to b.294 note 2 by analogy with fg.2 and in accordance with **Gb**, **Gh**
292–295	cl.	middle of b.292: beginning of slur changed to b.294 note 2 by analogy with fg.2 and in accordance with **Gb**, **Gh**
292–295	fg.1	b.292 note 2: beginning of slur changed to b.294 note 2 by analogy with fg.2 and in accordance with **Gb**, **Gh**
293–295	fl.	slur emended to two slurs in accordance with **Gb**, **Gh**
296	cor.1	***ff*** added by analogy with ww., other brass and in accordance with **Gb**
296	vl.2	note 1: stacc. added by analogy with vl.1, va., vc., cb. and in accordance with **Ga** (desks 2,3,4), **Gb**
297	fg.2	**Ga**: at beginning of stave: key signature added in pencil
297	cor.3,4	*marcato* added by analogy with ww., cor., tr.2, str.
297	tr.1	*marcato* added by analogy with ww., cor., tr.2, str. and in accordance with **Gb**
300	fl.2	***ff*** added by analogy with b.297 (ww., brass, str.)
301	fl.1	note 5: $e^{\prime\prime\prime}$ emended to $f^{\sharp\prime\prime\prime}$ by analogy with fl.3, ob., cl.1, fg.2, cor.2, vl.1,2 and in accordance with **Gb**
301	fl.2	note 5: $g^{\sharp\prime\prime}$ emended to $a^{\prime\prime}$ by analogy with cl.2, fg.1, cor.1, va.
307	vl.1	note 6: ♮ added by analogy with vl.2, va.
308	va.	**Ga**: beginning of stave: slur cancelled in pencil; to the left: *Celli?* added in pencil
308–309	va.	**Ga**: b.308 to b.309: slur added in pencil
310, 311	va.	**Ga**: notes 1–2: slur added in pencil
312–319	fl.2	slur emended to two slurs by analogy with ob., cl., fg. and in accordance with **Gb**, **Gh**
312	cl.2	**Ga**: *poco accel.*
312	vl.1	**Ga**: ***pp*** added in blue crayon, later partly erased
312	vl.2	**Ga**: ***p*** added in blue crayon
312	vc. cb.	**Ga**: note 1: ∨ added in pencil
313	fl.2 tr.2 trb.a. trb.t. tb.	**Ga**: *accel.*
314	cor.3,4 vl.1	**Ga**: *accel.*

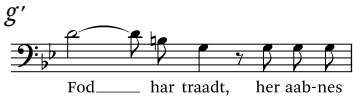
316	trb.b.	**Ga**: *accel.*
320	fl.1	***fff*** added by analogy with ww., brass, str. and in accordance with **Gb**
322	fl.1	note 1: ♮ added by analogy with fl.2,3, cl., vl.1, vl.2 and in accordance with **Gb**
322	ob.1 tr. trb.a. trb.t. tb. timp.	**Ga**: added in pencil
322	cl.2	note 1: ♭ added by analogy with cl.1 and in accordance with **Gb**; **Ga**: note 1: ♭ added in pencil
322	cor.1	***ff*** emended to ***fff*** by analogy with cor.2,3,4, tr., trb.a., trb.t., trb.b., tb. and because of ***ff*** (b.321); **Ga**: ***ff*** changed to ***fff*** in pencil
322	trb.b.	**Ga**: ***fff*** cancelled in pencil; *dim.* added in pencil
322	tb.	**Ga**: *dim.* added in pencil
323	cor.	**Ga**: added in pencil
323	trb.t.	*d′* added in accordance with **Gb**; **Ga**: lacuna due to paper damage
324	fl.3	**Ga**: *Presto*
335	fg.1	note 1: $d^{\sharp\prime}$ emended to $d^{\natural\prime}$ by analogy with ob.1, vl.1 and in accordance with **Gb**; **Ga**: note 1: $d^{\sharp\prime}$ changed to $d^{\natural\prime}$ in pencil; note 2: $f^{\sharp\prime}$ changed to $f^{\natural\prime}$ in pencil
336–341	fg.1	**Ga**: erased and re-written in ink
352	cor.2	***f*** added by analogy with ww., cor.1, tr., trb.b., timp., str.
359–360	cor.2	**Ga**: double bar line
359	vl.2	chord 2: ♮ added by analogy with cl.1
360	fl.2	***ff*** added by analogy with the other parts and in accordance with **Gb**
364	va.	note 1: beginning of slur changed to note 2 by analogy with vl.1,2 and by analogy with b.360
370	tr.1	***f*** emended to ***ff*** by analogy with tr.2 and in accordance with the general dynamic level
371	vl.1	chord 2:  changed to  and tremolo slash added by analogy with str. and in accordance with **Gb**, **Gc**; **Ga**: chord 2:  changed to  and tremolo slash added in blue crayon
373–375	ob.1	marc. added by analogy with fl., ob.2, cl. and in accordance with **Gb**
375–376	cor.2	**Ga**: added in pencil
375	vc.	marc. added by analogy with vl.1,2, va. and by analogy with bb.371–374
377	cor.2 trb.a.	**Ga**: added in pencil
378–379	fl.2	 emended to  by analogy with fl.1 and in accordance with **Gb**; **Ga**:  changed to  in pencil
378–379	ob.1	tie (*a′*–*a′*) omitted by analogy with fl., ob.2, cl., fg.1 and in accordance with **Gb**
378	vl.1	**Ga**: note 4: *dim.* added in pencil
378–379	vl.2	**Ga**: added in blue crayon
380	cor.1	note 2: stacc. added by analogy with ww., cor.2, tr. and in accordance with **Gb**
380	vl.1	**Ga**: note 2: *cresc.* added in pencil
380–381	vl.2	**Ga**: added in blue crayon
381	cl.1	marc. added by analogy with fl., ob., cl.2, fg.1 and in accordance with **Gb**
382–383	cor.3	tie added by analogy with fg., cor.1
384	fl.3	note 2: *b′* emended to $c^{\sharp\prime\prime}$ by analogy with fl. and by analogy with b.392
384	ob.2	note 3: *d″* emended to *b′* by analogy with ob.1, cl. and in accordance with **Gb**; **Ga**: note 3: *d″* changed to *b′* in pencil
385	fl.1	added by analogy with fl.2,3, ob. and in accordance with **Gb**; **Ga**: added in pencil
386	vl.1	**Ga**: note 2: *dim.* added in pencil
387–388	cor.4	between b.387 and b.388: extra bar omitted; **Ga**: between b.387 and b.388: bar cancelled in pencil
388	fg.1	marc. added by analogy with ww. and by analogy with b.380 and in accordance with **Gb**
388	cor.1	notes 2–3: stacc. added by analogy with cor.2, tr. and by analogy with b.380 and in accordance with **Gb**
388	vl.1	**Ga**: note 1: *cresc.* added in pencil
389	cl.1	marc. added by analogy with ww. and by analogy with b.381 and in accordance with **Gb**
390–391	cor.3	tie added by analogy with fg., cor.1
390	tr.1	marc. added by analogy with tr.2 and in accordance with **Gb**
394	trb.a.	**Ga**: ***fff*** added in pencil
398	vl.1	note 1: ∨ omitted in accordance with **Gb**; **Ga**: note 1: ∨ cancelled in blue crayon and moved to note 2
402–403	tr.	tie (*c″*–*c″*) added by analogy with bb.400–401 and in accordance with **Gb**; **Ga**: tie added in pencil
406	timp.	**Ga**: ***fff*** added in pencil

ACT ONE

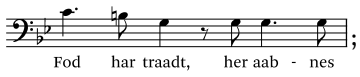
Bar	Part	Comment
1		**D**: *Andante*
17	fl.	note 1: stacc. added by analogy with bb.15–16
19	va. vc.	stacc. added by analogy with vl.1,2
22		**A**: ♩ = *144* added in pencil
23–24	fg.	***fz*** added by analogy with fg.1
31		**A**: *All° non troppo* added in pencil
33–34	NOUR.	**A**:  changed in pencil to  ; **C2, D**: 
33	vl.1	notes 9–16: stacc. added by analogy with notes 2–8 and in accordance with **C1**
35	cor.1	***pp*** added by analogy with the dynamic level in cor.4
36	NOUR.	**B1–B2, C2**: notes 3–4:  (*a♭*–*a♭*) changed in pencil to  (*a♭*–*f*)
59		**A**: ♩ = *100* added in pencil
63–64		14 bars cut between b.63 and b.64
64–67	NOUR.	**A, C2**:  changed in pencil to  as consequence of cut between b.63 and b.64
67		**A**: ♩ = *144* added in pencil
67–68	va.	second slur added by analogy with vl.1,2
74–75	ALAD.	**A**:  changed in red ink to  ; **C2**:  changed in blue crayon to 
76		**A**: 𝅗𝅥 = *72* added in pencil
76	cl.1	**B1–B2**: no ***p***
76–77	NOUR.	 emended to  as in **C2, D**
77	ALAD.	**A, C2**: alternative part added in red ink (**A**), blue crayon (**C2**):  emended to  as in **D**
78–79	ALAD.	
80	vl.2 va. vc.	*arco* added
81	vl.1	*arco* added

89 ALAD. **A**: *d′*; **C2**: *g″* changed in blue crayon to *d′* and in pencil to *g′*

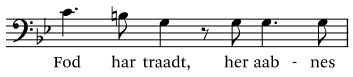
91 NOUR. **A**:



changed in pencil to



C2, D:

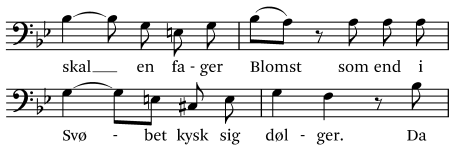


93 NOUR. notes 1–2: *d′*–*d′* emended to *c′*–*b*♮ as in **C2, D**

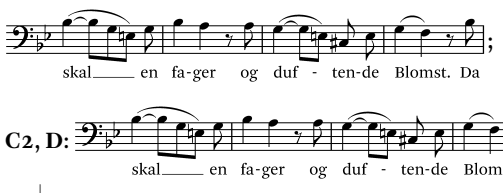
94 cl. stacc. added by analogy with fl., ob.

95 **A**: ♩ = *69* added in pencil

97–100 NOUR. **A**:



changed in ink and pencil to



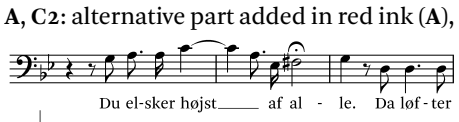
C2, D:

101 **A**: ♩ = *112* added in pencil

103–104 ww. cor. **A**: added in ink (Horneman)

107 **A**: ♩ = *72* added in pencil

110–112 NOUR. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):



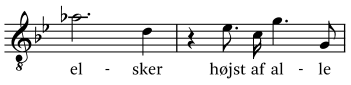
112 **A**: ♩ = *108* added in pencil

121 **A**: ♩ = *76* added in pencil; **D**: *Andante con moto*

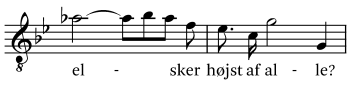
125 **A**: *l'istesso* added in pencil; **D**: *Allegro non troppo*

127 ALAD. **D1**: note 1: *d″* changed in pencil to *g′*

128–129 ALAD.

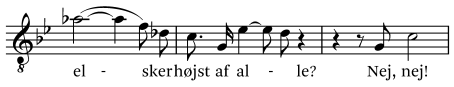


emended to

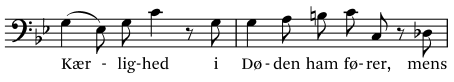


as in **D**

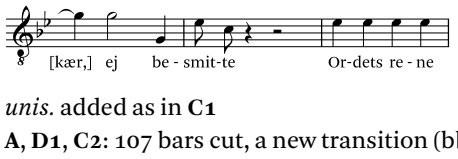
128–130 ALAD. **A, C2**: alternative part added in red ink (**A**), blue crayon (**C2**):



130–131 NOUR. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):



135–137 ALAD. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):



138 va. *unis.* added as in **C1**

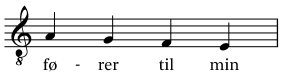
139–140 **A, D1, C2**: 107 bars cut, a new transition (bb.140–142) added in ink (Horneman)

140 NOUR. **D1**: vocal text: *Grenene* instead of *Kvistene*

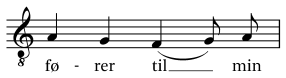
140 cb. stacc. added by analogy with the other parts

+141 **A**: ♩ = *112* added in pencil

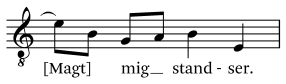
150 ALAD. **A, D1**:



changed in pencil (**A**), ink (**D1**) to

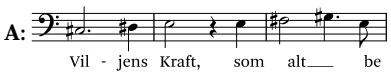


154 ALAD. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):

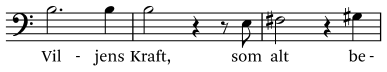


157–158 fg.1 tie added

158–160 NOUR. **A**:

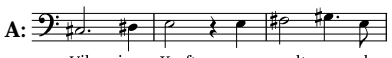


emended to

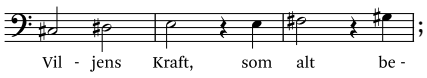


as in **C2, D**;

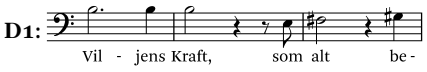
A:



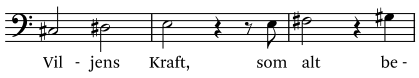
changed in pencil to



D1:



changed in ink to



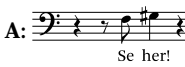
172 vc. cb. note 3: marc. added by analogy with fg.

176 NOUR. alternative note (*A*) added as in **D**

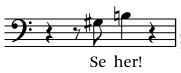
180 cl. fg. notes 1–2: stacc. added by analogy with fl.

180 fg. ***p*** added by analogy with the dynamic level in fl., cl.

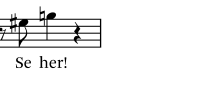
188 NOUR. **A**:



changed in pencil to



C2, D:



194 **D**: *rall.*

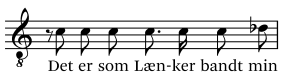
194 cor.2,4 **A**: ***fp*** added in blue crayon

194 NOUR. **A**: ♩ changed to 𝄾 𝅘𝅥𝅯 in blue crayon; **C2, D**: ♩

196 **D**: *a tempo* no *e fuoco*

197–200 *Torden* [thunder] part added as indicated in **D1**; **A**: *Torden* is only indicated by the remark *(under Torden)* [during thunder]; the percussion parts (**C2**) does not include m.tno.

201 ALAD. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):



202 **A**: *a tempo!* added in blue crayon

202 va. chord 1: upper note: *b*♮ emended to *b*♭; **C1**: *d*♭′

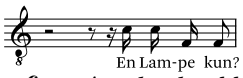
204 **A**: *a tempo!* added in blue crayon

204 fl. vl.1 vc. **A**: < added in pencil

206 NOUR. ***mf*** added as in **C2, D**

221–222 str. **A**: > ***pp*** added in blue crayon

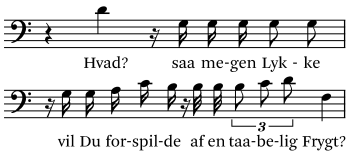
222 ALAD. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):



225 NOUR. ***mf*** *quasi parlando* added as in **C2, D**

244 **D**: *Allegro moderato*

248–249 NOUR. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):



248 vl.2 va. ***f*** emended to ***fz*** by analogy with vl.1, vc., cb.; **A**: ***fz*** added in blue crayon

251 cl.1 str. **A**: > added in blue crayon

254 **A**: ♩ = *112* added in pencil

254 fg. tb. > added by analogy with the other parts

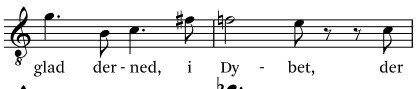
254–257 m.tno. added according to **D1**

269 NOUR. **C2, D**: 8

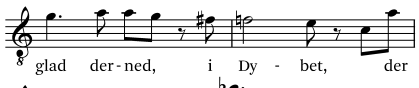
271 **A**: third crotchet: ♩ = *144* added in pencil

272 ALAD. redundant *con anima* omitted

273–276 ALAD.

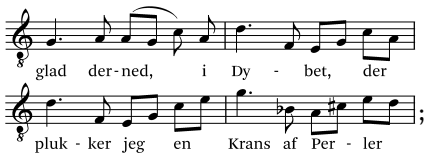


emended to

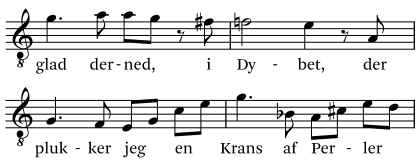


as in **D**;

A, C2: alternative part added in red ink (**A**), pencil (**C2**):

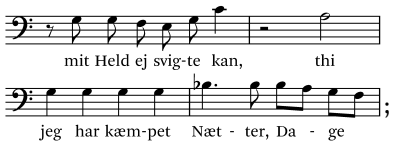


A: alternative part added in pencil and blue crayon:

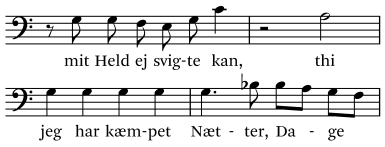


274 fl.2 added by analogy with the other parts

275–278 NOUR. **A**: alternative part added in red ink and pencil

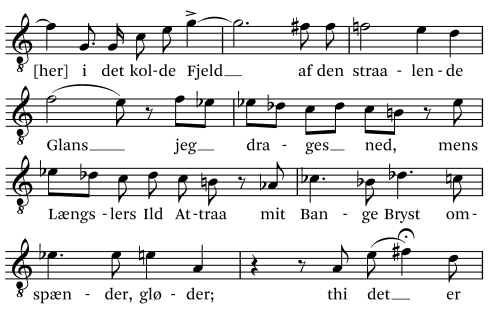


C2:



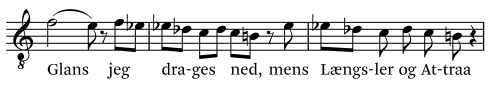
278 va. added by analogy with vl.1,2, vc., cb.

283–291 ALAD. **A, C2**: alternative part added in red ink (**A**), blue crayon (**C2**):

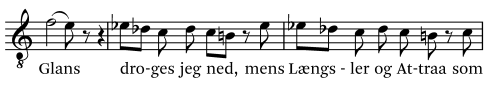


285 ALAD. **D**: note 3: *c″* (probably printer's error)

286–288 ALAD.



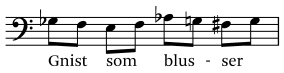
emended to



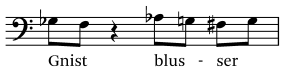
as in **D**

287 fl.2 ***p*** added by analogy with the dynamic level in fl.1

289 NOUR.



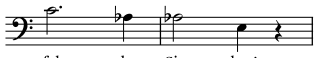
emended to



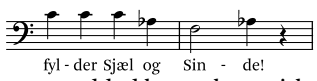
as in **C2, D**

291 ob. cl. fg. trb. 1,2 vl.2 marc. added by analogy with the other parts

295–296 NOUR.



emended to



as in **C2, D**

300 cor.1 marc. added by analogy with fg.2, trb.1, tb.

300 vc. cb. stacc. added by analogy with b.302

301 vc. cb. stacc. added by analogy with b.299

302 cor.1 marc. added by analogy with fg.2, trb.1, tb.

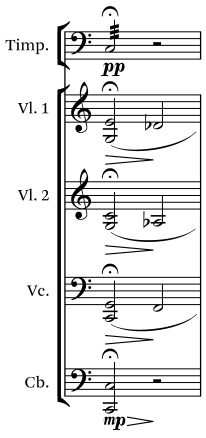
303 NOUR. note 1: 𝅘𝅥𝅮 𝄾 emended to 𝅗𝅥 as in **C2, D**

303 va.(2) notes 1–2: stacc. added by analogy with vc., cb.

304 fg.2 note 2: stacc. added by analogy with vc., cb.

307 **A**: *meno* added in blue crayon

313 timp. vl.1,2 vc. cb. **A**: changed in pencil to

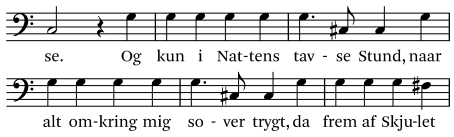


332 vc. note 1: marc. added by analogy with vl.1,2, va.

344, 345 vl.1 **A**: note 3, 8: *b♭″*; **B1–B2**: note 3, 8: *g″*; **C1**: note 3, 8: *g″* changed in blue crayon to *b♭″*

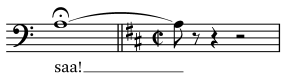
352, 354, 356, 358 vl.1 va. vc. cb. stacc. added by analogy with b.350

367–372 NOUR. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):

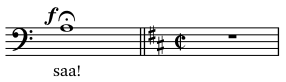


374 NOUR. ***p*** added as in **C2, D**

376–377 NOUR.



emended to



as in **C2, D**

377 **D**: *Presto*

379 **A**: first minim: 𝄐 added in pencil; second minim: *a tempo* added in pencil; **D**: *tranquillo ad libitum*; **D1**: *Recit.* added in ink

380 **D1**: *Presto* added in ink

381 **A**: first minim: 𝄐 added in pencil; **D**: *tranq. ad lib.*; **D1**: *Recit.* added in ink

382 **D**: no *a tempo*

384 **D**: *a tempo*; **D1**: *Presto* added in ink

386 **A**: first minim: 𝄐 added in pencil; **D**: *tranq. ad lib.*; **D1**: *Recit.* added in ink

386 fl. cl. stacc. added by analogy with b.388

387 **D1**: *Presto* added in ink

388 **A**: first minim: 𝄐 added in pencil; **D**: *tranq. ad lib.*; **D1**: *Recit.* added in ink

389 **D**: no *a tempo*

390 NOUR. note 1: marc. added as in **C2, D**

391 **D**: *a tempo*; **D1**: *Presto* added in ink

408 fl. stacc. added by analogy with cl.

412 fl. cl. stacc. added by analogy with bb.408, 410

422 **D**: *ad libitum*; **D1**: *Recit.* added in ink

423 **D1**: *Presto* added in ink

424 **D**: *ad lib.*; **D1**: *Recit.* added in ink

425 **D**: no *a tempo*

427 **D**: *a tempo*; **D1**: *Presto* added in ink

429 **D**: *ad lib.*; **D1**: *Recit.* added in ink

429 fl. cl. stacc. added by analogy with b.431

430 **D1**: *Presto* added in ink

431 **D**: *ad lib.*; **D1**: *Recit.* added in ink

434 **D**: *a tempo*; **D1**: *Presto* added in ink

447 cl.2 stacc. added by analogy with cl.1

452 **B1–B2, C1**: no tempo indication; **D1**: *poco a poco* crossed out in pencil

460 NOUR. **D**: note 3: *e*

462 NOUR. note 2: 𝅘𝅥𝅮 𝄾 emended to 𝅗𝅥 as in **C2, D**

478 fl.2 ***pp*** added by analogy with the dynamic level in fl.1

492, 493 **A**: *rall.* added in pencil

494 **A**: ♩ = *50* added in pencil

497 **D**: *Presto*

500 fl. note 4: beginning of slur emended from note 5 by analogy with b.498

505 **A**: *poco ritenuto* added in blue crayon

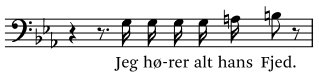
507 **A**: ♩ = *63* added in pencil

507 *Andante sostenuto* emended to *Andante* as in **B1–B2**; **B1–B2**: *Molto Andante sostenuto* changed in pencil to *Andante*; **D**: *Molto Andante sostenuto*

513 vc. *arco* added

516 **A**: ♩ = *63* added in pencil

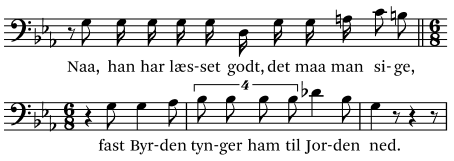
523 NOUR. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):



525 va. note 1: marc. added by analogy with vl.1

525 vc. *arco* added

527–530 NOUR. **A, C2**: alternative part added in red ink (**A**), pencil (**C2**):



528 **A**: ♩. = *100* added in pencil

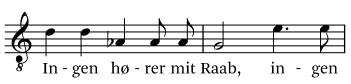
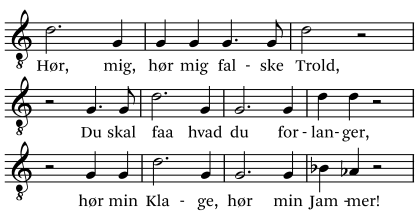
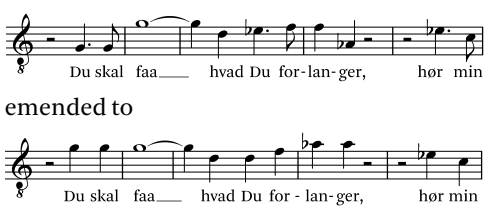
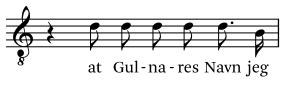
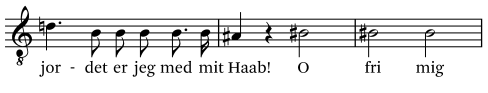
528 cb. *arco* added

536 ob.2 *cresc.* added by analogy with fg.2, cor.1

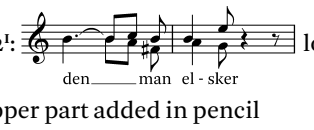
541 **A**: ♩ = *144* added in pencil

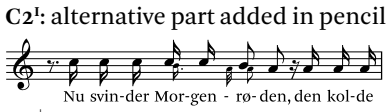
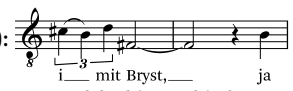
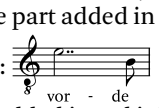
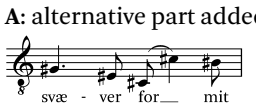
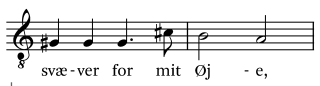
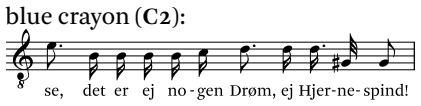
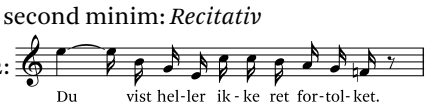
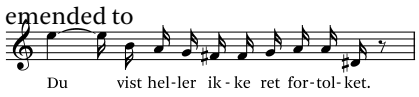
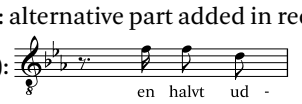
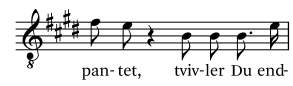
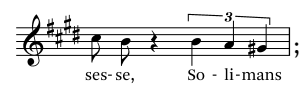
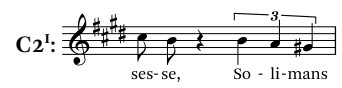
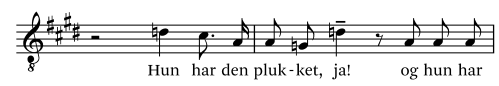
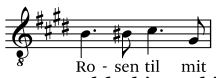
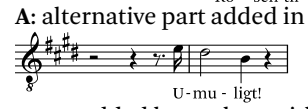
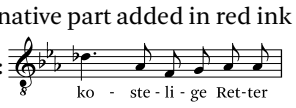
546 NOUR. notes 2–3: *c–c* emended to *g–g* as in **C2, D**

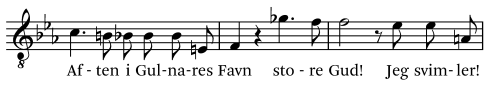
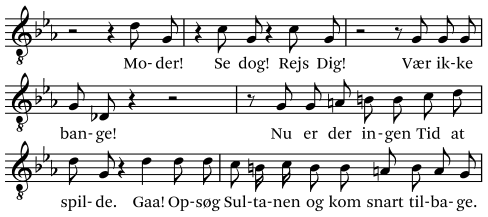
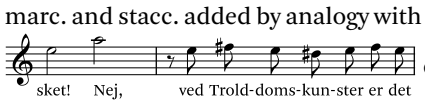
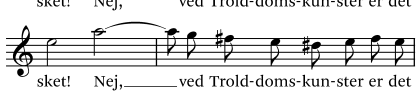
555 **A**: ♩ = *100* added in pencil

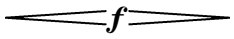
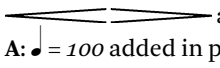
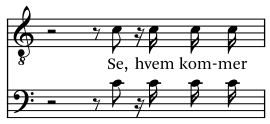
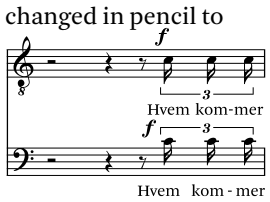
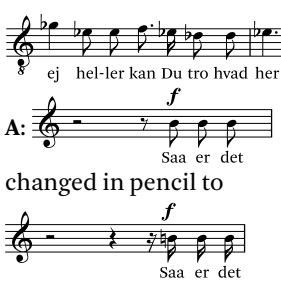
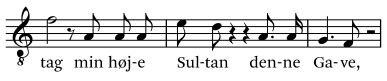
556		*Recit.* added as in **B1–B2, D**
557		**A**: 𝅗𝅥 = *108* added in pencil
559	ob. cor.3,4 tr.	***ff*** emended to ***fff*** by analogy with the other parts
560	picc. fl.	stacc. added by analogy with b.559 notes 3–5
560–562	ob. cl.	stacc. added by analogy with b.559 notes 3–5
561–562	fg.	stacc. added by analogy with ob., cl.
570		**A**: 𝅗𝅥 = *72* added in pencil
580	va.	second minim: 𝅗𝅥 emended to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 by analogy with vc. and in accordance with **C1**
597		**A**: metronome mark ♩ = *80* added in pencil
602	vc. cb.	*arco* added
603	cor.	stacc. and slur added by analogy with fg.
604–605	T.	**D**: bass part (***f***) instead of tenor part
607		**A**: *Vivo* added in blue crayon
610	cl.2	***fz*** emended to ***f*** by analogy with fl.1,2, ob.1
614	fl.	notes 1–2: stacc. added by analogy with picc., ob.
615	cl.	notes 1–2: stacc. added by analogy with fl., ob.
617	fl.	notes 7–8: stacc. added by analogy with ob., cl.
618	vl.1(1)	***f*** emended to ***fz*** added by analogy with vc.
618	vc. cb.	*arco* added
618	cb.	stacc. added by analogy with vc. and in accordance with **C1**
620	vc.	stacc. added by analogy with b.618 and in accordance with **C1**
627	fg.	*dim.* added by analogy with the other parts
628	cl. fg.	***pp*** added by analogy with the other parts
629	cb.	emended to *decresc.* by analogy with the other parts
632	ob. cl.	notes 3–4: stacc. added by analogy with fg.
654–657	picc. fl.	stacc. added by analogy with bb.638–653
665–666	vl.2(1)	slur added by analogy with va.
671	vl.2 va.	*pizz.* added by analogy with vl.1 and as in **C1**
673		**A**: ♩ = *84* added in pencil
676	vc.	notes 2–8: stacc. added by analogy with vl.1,2
678		**A**: 𝅗𝅥 = *100* added in pencil
682–683	ALAD.	**A**: alternative part added in red ink: 
686	ALAD.	**A**: note 2: alternative note (*c″*) added in red ink
689	cor.4	***p*** added as in **C1** and by analogy with the dynamic level in cor.3
693	vl.1,2	stacc. added by analogy with bb.690–692
694	va.	notes 3–4: $b^{\natural}$ emended to *a*
700–710	ALAD.	**A**: alternative part added in red ink: 
703–707	ALAD.	 emended to as in **D**
706	fg.	***ff*** emended to ***fz*** by analogy with ob.
711	ALAD.	**A**: *c″* changed in pencil to *g′* (due to scribal error)
716		**D**: *mosso* instead of *a tempo*
717	ALAD.	**A**: alternative part added in red ink: 
717	vl.1,2 va.	semiquaver tremolo slashes added by analogy with b.715 and as in **C1**
718		**D**: *mosso* instead of *a tempo*
720		**D**: *mosso* instead of *a tempo*
721–723	ALAD.	**A**: alternative part added in red ink: 
721	vl.1,2 va.	semiquaver tremolo slashes added by analogy with b.719 and as in **C1**
727		**A**: ♩ = *72* added in pencil
743	ALAD.	*cresc.* added as in **D**
747–748	ALAD.	**A**: alternative vocal text (*Forbi* instead of *Ak ja*) added in red ink
760	ALAD.	*cresc.* added as in **D**
761	ALAD.	added as in **D**
+775		*Andantino* emended to *Allegretto con grazia* as in **B1–B2, C1**
785		*molto vivo* added as in **B1–B2, C1**
791		*ad libitum* added as in **B1–B2, C1**
796		*rallentando* added as in **B1–B2, C1**
798		**A, C1**: *Andantino* added in pencil
817		*poco rall.* added as in **B1–B2, C1**
855	fl.1	*cresc.* added by analogy with the other parts
865–866	vl.1	b.865 note 7 to b.866: stacc. added by analogy with b.864 to b.865 note 6
865–866	vl.2	stacc. added by analogy with b.864
872	fg.1	added by analogy with fl., ob., vc.(1)
876	ob.2 fg.1 cor.1,2	added by analogy with bb.874–875 and vc.(1)
876–877	vl.1,2	stacc. added by analogy with bb.874–875
884		**A**: ♩. = *100* added in pencil
884, 888	ob. vl.1,2	stacc. added by analogy with cor.1,2,3
894	ob.	notes 1–3: stacc. added by analogy with bb.893, 895
900	T.	upper part added as in **D**
902	fl.	note 1: stacc. added by analogy with picc.
902	fg.1	marc. added by analogy with ob., cl.
904	vl.1,2	marc. added by analogy with b.901
905–906	picc. fl.	stacc. added by analogy with bb.901–902
905	ob.	marc. added by analogy with b.904
906, 907	fg.1	note 1: marc. added by analogy with bb.902, 903
910, 911	vc.	note 2: marc. added by analogy with va.
912	ob.1 fg.	*cresc.* added by analogy with the other parts
912	va.	note 7: marc. added by analogy with vc.
912	cb.	***p*** added by analogy with the other parts
913	CORO	**A**: *cresc.* added in blue crayon
915	vl.1	***fz fz*** added by analogy with bb.912–914
916	S. A.	***ff*** added by analogy with T., B.
916	T. B.	***ff*** added as in **D**
940	fg.1 cor.1	***p*** added by analogy with cor.3,4
944	ALAD.	note 1: 𝅘𝅥𝅮. 𝅘𝅥𝅯 emended to 𝅘𝅥𝅮 𝅘𝅥𝅯 as in **D**
954		**A**: ♩ = *76* added in pencil
954	CORO	***mf*** added as in **D**
969	ob.2	***p*** added by analogy with the dynamic level in fl., cl., fg.2
969	cor.2	***p*** added by analogy with the dynamic level in cor.3,4
974		**A**: *All*[egr]*o.* added in pencil
979		**A**: ♩ = *72* added in pencil
980	RING.	notes 3–4: 𝅘𝅥𝅯 𝅘𝅥𝅯 emended to 𝅘𝅥𝅮. 𝅘𝅥𝅯 as in **C2, D**
989	fg.1	***mf*** added by analogy with the dynamic level in fl., ob.2, cl., fg.2
990	ob.1	***mf*** added by analogy with the dynamic level in fl., cl., fg.
990	trb.t.1	***mf*** added by analogy with the dynamic level in trb.t.2, trb.b.
990	tb.	***mf*** added by analogy with the dynamic level in trb.t., trb.b. and as in **C1**

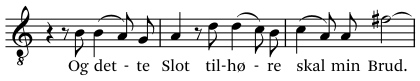
ACT TWO

Bar	Part	Comment
1		**A**: ♩. = *50* added in pencil; *№ 11* added in blue crayon
5	vl.2	***p*** added by analogy with vl.1
18–19	vl.2	beginning of slur emended from b.19 note 2 to b.18 note 1 by analogy with vl.1, vc.(1)
19		*sostenuto* added as in **B1–B2, C1**
52	fg.2	***p*** added by analogy with the dynamic level in cor.3
52–53	fg.2	added by analogy with cor.3, timp.
54		*Lento* added as in **B1–B2, D**
55		**B1–B2, C1**: *Tempo 1mo* instead of *Andantino con moto*
65	vl.1	note 6: 𝅘𝅥𝅯 emended to 𝅘𝅥𝅮 by analogy with b.77
76	MORG.	notes 4–5: slur omitted as in **B1–B2, C2, D**
77	MORG.	***pp*** added as in **B1–B2, C2, D**
85–86	MORG.	**C2[1]**:  lower part in ink, upper part added in pencil
87	cl.2	***pp*** added by analogy with the dynamic level in ob.1, fg.
88	vl.2	notes 1–5: slur added by analogy with b.87
91	cl.1	***pp*** added by analogy with fl.

91–92	MORG.	**A**: lower part added in pencil; **C2**: lower part in ink; **D**: lower part printed
93	fg.2	***pp*** added by analogy with the dynamic level in the other parts and in accordance with **C1**
101	cb.	*arco* added
104		**A**: *№ 12* added in blue crayon
108		**B1–B2**: *Moderato* crossed out in pencil; **D**: *Moderato*
114		**A**: ♩ = *80* added in pencil
115	MORG.	**C2[I]**: alternative part added in pencil (cue size notes): 
122		**A**: ♩ = *63* added in pencil
133		**A**: *poco accel.* added in pencil
135		**A**: *rall.* added in pencil
145		**D**: *stretto* instead of *poco accel.*
146		**A**: *tranquillo* added in pencil
147	va. vc.	*unis.* added
148		**D**: *poco stretto* instead of *poco accel.*
149		*a tempo* added as in **B1–B2, D**
149	fl.	***p*** added by analogy with the other parts
153	cb.	*arco* added
154	MORG.	note 4: *b♮′* emended to *a′* as in **C2, D**
162		**A**: *Molto* added in pencil before *Adagio*; ♪ = *72* added in pencil
163	vl.1	second minim: ♮ added
163	ALAD.	added as in **D**
164		*rit.* and *Recit.* added as in **D**
165		**A**: 𝅗𝅥 = *100* added in pencil
168	cl.2	***pp*** added by analogy with fg., cor.1,2
173	ALAD.	***p*** added as in **D**
179–180	ALAD.	**A, C2**: alternative part added in red ink (**A**), blue crayon (**C2**): 
187	ALAD.	**A, C2**: alternative part added in red ink (**A**), blue crayon (**C2**): 
195, 197	ALAD.	**A**: note 1: marc. added in red ink
203–204	vl.2	bb.203–204: one slur emended to two slurs by analogy with vl.1, vc.
209		**A**: 𝅗𝅥 = *72* added in pencil
209–211		**D**: *meno mosso* in b.211 instead of *poco meno mosso* in b.209
213	ALAD.	**A**: alternative part added in red ink: 
213–214	ALAD.	**D**: 
225		**A**: ♩ = *50* added in pencil; fourth crotchet: *rit.* added in pencil
227	ALAD.	**A, C2**: alternative part added in red ink (**A**), blue crayon (**C2**): 
228		*quasi recit.* added as in **D1**; **D1**: *quasi recit.* added in ink (Horneman)
228		**A**: ♩ = *100* added in pencil
229–230	fg.1	***mf*** added by analogy with fg.2 and in accordance with **C1**
230–231	fg.1	stacc. added by analogy with ob., cl., fg.2
231		**D**: *a tempo*
233		**A**: ♩ = *quasi 144* added in pencil; **D1**: *Vivo* added in ink (Horneman) instead of *mosso*
240		**A**: *accel.* added in pencil
240	ALAD.	added as in **D**
243		**A**: second minim: ♩ = *50* added in pencil; **D**: *Andantino* instead of *Andante*
244		**D**: second minim: *Recitativ*
245		**D**: second minim: *Andantino*
246		**D**: second minim: *Recitativ*
246	MORG.	**C2**:  emended to  as in **D**; **C2**: alternative part added in pencil
248		**A**: ♩ = *144* added in pencil; **D**: *Allegro* instead of *Allegro risoluto*
251		**A**: ♩ = *144?* added in pencil; **D**: *Allegretto* instead of *Allegretto con moto*
263		**A**: second crotchet: 𝄐 added in pencil
267	ALAD.	**A**: added in red ink
268		**A**: *rit.* added in pencil
268	ALAD.	**A**: ten. added in red ink
271	ALAD.	**A**: added in red ink
272		**A**: ♩ = *144* added in pencil
276	ALAD.	**A**: ***f*** added in red ink
279	ALAD.	**A**: ***p*** added in red ink
284	ALAD.	**A, C2**: note 1: alternative part (*c″*) added in red ink (**A**), blue crayon (**C2**)
285	ALAD.	**A**: *cresc.* added in red ink
288	ALAD.	**A, C2**: notes 1–2: alternative part added in red ink (**A**), blue crayon (**C2**): 
289	ALAD.	**A**: added in red ink
290	ALAD.	**A**: note 4: *dim.* added in red ink
291		**D**: no *rall.*
291	ALAD.	**A**: note 3: 𝄐 added in red ink
292	ALAD.	**A**: ***p*** added in red ink
293	ALAD.	**A**: note 1: alternative part (*d″*), ten. and ***f*** added in red ink
294		**A**: ♩ = *144* added in pencil
295	ALAD.	**A**: notes 5–6: alternative part added in red ink: 
298	MORG.	**A**: alternative part added in red ink:  ; **C2[I]**: 
300–301	ALAD.	**A**: alternative part added in red ink: 
304	ALAD.	**A, C2**: alternative part added in red ink (**A**), pencil (**C2**): 
313–314	ALAD.	**A**: alternative part added in red ink: 
313	vl.2 va.	stacc. added by analogy with b.312
331	vc.	note 1: marc. added by analogy with va.
343	ob.1	***pp*** by analogy with the dynamic level in the other parts
351	ALAD.	**A**: vocal text: *se!* changed to *blot!* in red ink
356		*Recit.* added as in **B1–B2, D**
358		**A**: 𝅗𝅥 = *72* added in pencil; *№ 13* added in blue crayon
358–390		**D**: notated with three ♯
361		*poco accel.* added as in **D** and according to addition in pencil in **A**
366		**A**: *rall.* added in pencil
371		**A**: *Tempo 1mo* added in pencil
374	MORG.	notes 5–6: ♪. 𝅘𝅥𝅯 emended to ♪ ♪ as in **B1–B2, C2, D**
377		**A**: 𝅗𝅥 = *50* added in pencil
382		**A**: *poco rall.* added in blue crayon
387	ALAD.	**A**: notes 3–4: alternative part (*g♯′–g♯″*) added in red ink
388–390	MORG.	**A, C2**: originally spoken text, sung part later added in ink
391		**A**: ♩ = *72* added in pencil
403–409	MORG.	**A, C2**: originally spoken text, sung part later added in ink
420		**A**: ♩ = *100* added in pencil
431–432		*rit. Adagio* added as in **D1**; **D1**: *rit. Adagio* added in ink
433		**A**: ♩ = *144* added in pencil
435		**A**: ♩ = *100* added in pencil
441	cor.1,2	added by analogy with the other parts
447	ob.	***p*** added by analogy with fg.
455		**A**: ♩ = *112* added in pencil; *non troppo* crossed out in blue crayon
461		*a tempo* added as in **B1–B2, D**; **A**: ♩ = *144* added in pencil
462	ALAD.	**A, C2**: alternative part added in red ink (**A**), pencil (**C2**): 

476	cor.1,2	added by analogy with the other parts
478		**A**: *Pochettino tranq.* added in pencil
489	LAMP.	*sostenuto* added as in **C2**, **D**
494–496	ALAD.	**A**: alternative part added in red ink: 
501		**A**: ♩ = *112* added in pencil
505		**A**: ♩ = *144* added in pencil
509	fl. vc. cb.	added by analogy with the other parts
512		**D1**: addition in ink (Horneman): *Hvis denne Takt er overflødig for Forvandlingens Skyld maa den helst udelades. Den foregaaende* [takt] *kan ogsaa udelades. Saa kommer* [teksten] *'bragt' i denne Takt* [b.513]
513		*L'istesso tempo* added as in **B1–B2**, **D**; **A**: *Poco meno* added in pencil
514–520	ALAD.	**A**: alternative part added in red ink: 
517–518	cor.1	end of slur emended from b.517 note 8 to b.518 note 1 by analogy with bb.515–516
518	vl.1	marc. added by analogy with b.516 and vc.
521		**A**: ♩ = *144* added in pencil
526, 528	fl. ob.	stacc. added by analogy with fg. (bb.525, 527)
545		**A**: ♩ = *100* added in pencil
559		**A**: ♩ = *100* added in pencil; *№ 14* added in blue crayon
578	1.ALF	**C2**, **D**: note 4: *c″*
589	va.	*pizz.* added by analogy with vl.1,2, vc., cb.
600	2.ALF	*d″ b♯′* emended to *b♯′ f′* as in **C2**, **D**
600	vl.1	stacc. added by analogy with b.598
601	vc.	stacc. added by analogy with b.599
602	ob.	stacc. added by analogy with cl.
603–604	cl.	stacc. added by analogy with ob.
604	cor.3,4	stacc. added by analogy with cor.1,2
606		**A**: *№ 15* added in blue crayon
607		**A**: 𝅗𝅥 = *72 à 84* added in pencil
624–625	fg.	b.624 note 5 to b.625: stacc. added by analogy with b.624 notes 1–4
633	fg.	marc. added by analogy with vc., cb.
634–635	vl.1	marc. and stacc. added by analogy with fl., ob.
644–645	S.	 emended to  as in **D**
651	cor.3,4	***p*** added by analogy with ob., fg.
651	S.	***mf*** added as in **D** and by analogy with A.
656	S.	note 1: *f″* emended to *g″* as in **E2** and by analogy with fl.1, vl.1
658	vl.1,2	*arco* added
658	cb.	***p*** added by analogy with the dynamic level in the other string parts
660	A.	***ff*** added as in **D** and by analogy with S.
667	vc. cb.	stacc. added by analogy with va.
667	cb.	marc. added by analogy with va., vc.
668	cb.	***p*** added by analogy with the dynamic level in the other string parts
670–671	A. T. B.	***fz mf*** added as in **D** and by analogy with S.
673	B.	***f*** added as in **D** and by analogy with S.
678	fg. vl.2 va.	note 1: marc. added by analogy with the other parts
692	cor. trb.t.1,2	marc. added by analogy with the other parts
700	cl.	note 5: marc. added by analogy with fg.
700	trb.b. tb.	stacc. added by analogy with tr., trb.t.
700–704	vl.1,2	stacc. added by analogy with bb.698–699
701	cl.	note 1: marc. added by analogy with fg.
701–704	va.	stacc. added by analogy with vl.1,2
702	cl.	note 5: marc. added by analogy with fg.
702	cor.1	ten. added by analogy with trb.t., trb.b., tb.
702	vc.	notes 1–3: stacc. added by analogy with vl.1,2, va.
703	fl. fg.	note 1: marc. added by analogy with ob., cl.
703–704	str.	marc. added by analogy with b.702
703–704	vc.	stacc. added by analogy with vl.1,2, va.
703	cb.	notes 3–5: stacc. added by analogy with bb.701, 702
704	fl. cl.	note 1: marc. added by analogy with ob., fg.
704	cor.1 tr.	ten. added by analogy with trb.t.
704	trb.t.	note 1: ten. added by analogy with bb.702–703
704	trb.b. tb.	note 2: ten. added by analogy with cor.1, trb.t.
712		**A**: 𝅗𝅥 = *72* added in pencil
717–718	fg.1	stacc. added by analogy with vc. and bb.725–726
717	A. B.	*cresc.* added as in **D**
718	T.	*cresc.* added as in **D** and by analogy with S.
720–721	cor.3,4	stacc. added by analogy with b.719 and va.
722	cor.3,4	marc. added by analogy with the other parts
722–724	cor.3,4	stacc. added by analogy with va.
722	CORO	***f*** emended to ***fz*** as in **D**
725	cl.2	note 7: marc. added by analogy with fl.2, vl.1,2
726	fg.	*cresc.* added by analogy with the other parts
727	cl.2	note 7: marc. added by analogy with fl.2, vl.1,2
727	T.	*c″* emended to *a′* as in **D**
732	cl.	stacc. added by analogy with fl., ob.
734	fg	stacc. added by analogy with b.733 and vc., cb.
743		**A**: ♩ = *72* added in pencil
749	cl. cor. tr.	note 1: stacc. added by analogy with b.746 and the other parts
752	fl. picc. ob.2 trb.t.	last quaver stacc. added by analogy with the other parts
755	trb.b. tb.	added by analogy with the other parts
757	trb.b. tb.	marc. added by analogy with fg. and b.753
758	trb.t.1	stacc. added by analogy with the other parts
758	trb.t.2 trb.b. tb.	notes 3–4: stacc. added by analogy with the other parts
772		**A**: ♩ = *144* added in pencil
775		**A**: ♩ = *144* added in pencil; **B1–B2**: *Allegro ~~non troppo~~ maestoso*; **D**: *Allegro non troppo e maestoso*
776	timp.	marc. added by analogy with b.779
776	S. A.	***f*** added as in **D**
782	tb.	***p*** added by analogy with the dynamic level in trb.b.
785	cl.1 fg.1 tr.1	stacc. added by analogy with ob.1
785	cor.3,4	note 2: redundant ***f*** omitted
785	T.	**A**: note 3: *e″* changed in pencil to *c″*; **E2**: *c″*; **D**: note 3: *e″*
787	ob. fg.	marc. added by analogy with fl., cl.
787	tr.1	notes 6–7: stacc. added by analogy with fl., ob., cl.
790	T.	note 4: *a′* emended to *d″* as in **D**, **E2**
793	vc.	note 4: marc. added by analogy with b.792
797	T.	note 3: *g′* emended to *c″* as in **D**, **E2**
800–803	fl.	stacc. added by analogy with b.799
801–803	cl.	b.801 note 4 to b.803: stacc. added by analogy with bb.799 to 801 note 4
808		**A**: ♩ = *112* added in pencil
817–818	fg.	marc. added by analogy with trb.t., trb.b., tb. and bb.820–821
818	vl.2 va.	third crotchet: marc. added by analogy with vl.1, vc.
819		**A**: *tranq.* added in pencil
821	SULT.	vocal text: *Som* emended to *Om* as in **C2**, **D1**; **C2**, **D1**: *Som* changed to *Om* in pencil
836		**A**: ♩ = *72* added in pencil
838	cb.	***p*** added by analogy with the dynamic level in vl.1,2, va., vc.
857	fg.	stacc. added by analogy with b.856
857	cor.1,2 tr.1	ten. added by analogy with fl., ob., fg.
873		**A**: ♩ = *72* added in pencil
880		**A**: ♩ *quasi 50* added in pencil
884	fg.	***p*** added by analogy with the other parts
886	cor.1,2	stacc. added by analogy with bb.884–885
890	cl.2	notes 4–7: one slur emended to two slurs notes 4–5, 6–7 by analogy with fl.
890	fg.1	notes 4–5, 6–7: slurs added by analogy with fl., cl.2
890–891	CORO	bb.890–891 instead of b.890
892	A.	**D**: chord 3: lower part missing
893	A. T. B.	*cresc.* added by analogy with S. and as in **D**
893	B.	last quaver: upper part added as in **D**
894	fl.	notes 3–6: slur emended to two slurs notes 3–4, 5–6 by analogy with ob., cl.
894	CORO	marc. added as in **D**
900		**A**: ♩. = *50* added in pencil
904	CORO	*cresc.* added as in **D**
906–907	fg.1	b.906 note 3 to b.907 note 3: slur added by analogy with vc.
911	SULT.	**C2**: note 1: *d♯*
912	S.	added as in **D**

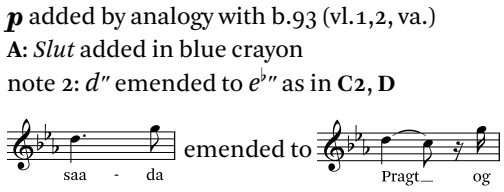
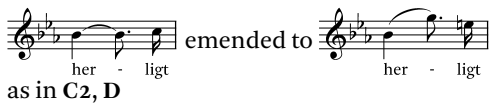
913	S. A. T. B.	 added as in **D**
914	SULT.	added as in **D**
914	VIZ.	 added as in **C2, D**
915		**A:** ♩ = *100* added in pencil
915		**D:** *Andantino con moto* instead of *Allegretto*
916	SULT.	***f*** added as in **C2, D**
916	T. B.	**A:**  changed in pencil to 
918–919	vc. cb.	***f*** emended from b.919 note 1 to b.918 note 4 by analogy with fg.
919	vl.2	notes 8–9: stacc. added by analogy with vl.1
923	fg.	notes 7–9: stacc. added by analogy with notes 2–6 and vc., cb.
923	vl.2	chord 1: stacc. added by analogy with va., vc.
931	fg.2	***p*** added by analogy with the dynamic level in the other parts
932	S.	𝅗𝅥 emended to 𝅝 as in **D**
932	S. T.	***pp*** added as in **D**
933	B.	omitted as in **D**
935		**A:** *non troppo* added in pencil
936	CORO	***mf*** added as in **D**
945	B.	***f*** added as in **D**
946		**A:** ♩ = *144* added in pencil
946	S. A. T.	***f*** added as in **D**
947	A.	note 1: 𝅘𝅥𝅮 emended to ♩ as in **D**
950		**A:** *molto ritenuto* added in pencil
951		**A:** 𝅗𝅥 = *50* added in pencil
959		**A:** last quaver: ♩ = *144* added in pencil
964		**A:** ♩ = *72* added in pencil
975		**A:** ♩ = *100* added in pencil
980		**A:** ♩ = *112 à 120* added in pencil
991		**A:** fourth crotchet: ♩ = *150* added in pencil
994		**A:** ♩ = *150* added in pencil
996	ALAD.	marc. added as in **B1–B2, D**
999		**A:** ♩ = *144* added in pencil
1004		*rall.* added as in **D; A:** *molto rall.* added in pencil
1015	SULT.	vocal text: *til* emended to *dit* as in **C2**
1016		**A:** ♩ = *112* added in pencil
1022	ALAD.	**A:** alternative part (*c′–c′*) added in red ink
1025		**A:** *Poco tranq.* / *tranquillo* added in pencil
1025–1026	ALAD.	**A:** alternative part added in red ink:
1026	A.	**A:**  changed in pencil to
1027		**A:** *più* in *più allegro* crossed out in blue crayon; *non troppo* added in blue crayon; 𝅵 = *100* added in pencil
1027	S. T. B.	***f*** added as in **D**
1038		**A:** ♩ = *72* added in pencil
1042		**A:** ♩ = *84 à 100* added in pencil
1048		**A:** *rall.* / *molto rall.* added in pencil
1051		**A:** ♩ = *50* added in pencil
1052		**A:** ♩ = *112* added in pencil
1066	fg.1	marc. added by analogy with vl.2
1073	fl. ob. cl. fg. cor.3,4	marc. added by analogy with cor.1,2, str.
1076		**A:** ♩ = *84* added in pencil
1077	ob.	***mf*** added by analogy with the dynamic level in the other parts
1078–1080	ALAD.	**A:** alternative part added in red ink: 

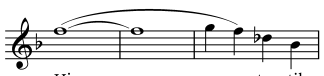
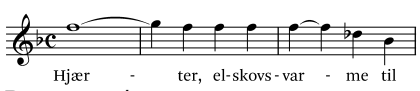
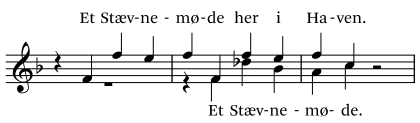
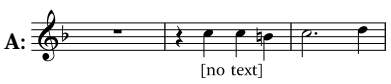
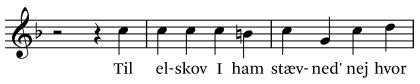
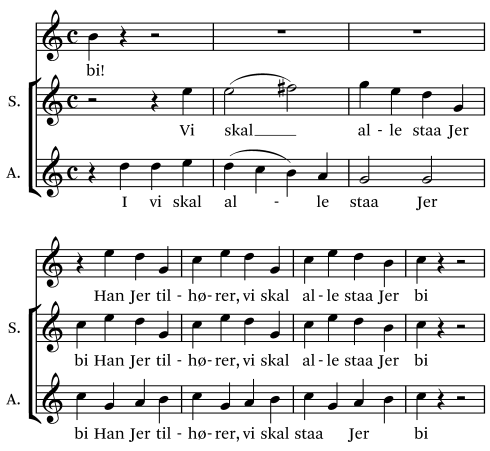
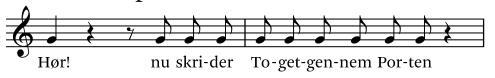
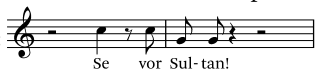
1080		*poco accel.* added as in **D; A:** ♩ = *112* added in pencil
1083		*Allegro* added as in **B1–B2, D**
1083–1084		**A:** *più mosso più mosso* added in blue crayon
1083	ALAD.	**A:** alternative part (*a′–c″*) added in red ink
1084	SULT.	**D1:** second crotchet: *Ha, ha!* added in ink
1098–1100	ALAD.	**A:** alternative part added in red ink: 
1099	fl.	note 1: stacc. added by analogy with b.1098
1100	ob.2	***mf*** added by analogy with cor.2
1101	fl.1 cl.1	notes 5–8: stacc. added by analogy with notes 1–4
1101	cor.1,2	notes 3–4: stacc. added by analogy with fl.1, cl.2, fg., tr.2
1101	str.	stacc. added by analogy with b.1100
1106		**A:** ♩ = *144* added in pencil
1106	A. B.	***f*** added as in **D**
1107	T.	***f*** added as in **D**
+1129		**A:** ♩ = *132* added in pencil; *vivace* crossed out in blue crayon
+1129	CORO	***p*** added as in **D**
1134	B.	***mf*** added by analogy with S., A. and as in **D**
1135	A.	redundant ***mf*** omitted
1136	vl.1	notes 4–5: stacc. added by analogy with vl.2
1139	fg.1	***pp*** added by analogy with the dynamic level in fg.2
1139–1140	CORO	***mf*** *cresc.* added as in **D**
1142	B.	***f*** added by analogy with A. and as in **D**
1144–1145	CORO	added as in **D**
1149	B.	***mf*** added as in **D**
1150	T.	***mf*** added as in **D**
1151	S. A.	***mf*** added as in **D**
1151	cb.	stacc. added by analogy with va.
1161	T. B.	**D:** *e′*, *e″*
1162	T. B.	*dim.* added as in **D**
1163	S. A.	***p*** added as in **D**
1164	T. B.	***p*** added as in **D**
1168	A. T. B.	***fz*** added as in **D**
1169–1170	A. B.	***mf*** added by analogy with S. and as in **D**
1169	T.	***mf*** added as in **D**
1174	ob. fg.1	***pp*** added by analogy with the dynamic level in fl., cl., fg.2
1178	cor.4	stacc. added by analogy with cl., fg.
1180	cor.2	stacc. added by analogy with ob., cl., fg., cor.3,4
1181	cor.1	stacc. added by analogy with str., b.1108
1181	vl.2	chord 1: stacc. added by analogy with vl.1
1181	va. vc. cb.	stacc. added by analogy with vl.1,2 (b.1179)
1182	S. T. B.	***mf*** added by analogy with A. and as in **D**
1186	fg.	*cresc.* added by analogy with the other parts
1186	fg.2 cor.4 tr.2	***p*** added by analogy with the dynamic level in fg.1, cor.3., tr.1
1193	vc.	stacc. added by analogy with cb.
1206		**B1–B2:** *Allegro ~~non troppo~~ maestoso* ; **D:** *Allegro non troppo e maestoso*
1207	S. A.	***f*** added as in **D**
1215	fg.	note 1: *g* emended to *a* by analogy with vl.2, va.
1216	cl.1 fg.1 tr.1	stacc. added by analogy with ob.1
1219	tr.1	notes 4–5: stacc. added by analogy with fl.1, cl.; note 6: ten. added by analogy with fl., ob., cl., cor.3,4
1224–1225	A.	**A:** b.1224 note 8 to b.1225 note 1: *d′–g′* changed in pencil to *e′–d′*
1224–1225	B.	**A:** b.1224 note 8 to b.1225 note 1: *d–g* changed in pencil to *e–d*
1231–1232	fl.	stacc. added by analogy with cl. and b.1230
1232	cl.	stacc. added by analogy with bb.1231–1232
1237		**A:** 𝅗𝅥 = *72* added in pencil
1250	fg.2	notes 1–6: *e*♭ emended to *e*♮ by analogy with trb.t.2
1250	va.(2)	chords 1–6: *e*♭ emended to *e*♮ by analogy with trb.t.2

ACT THREE

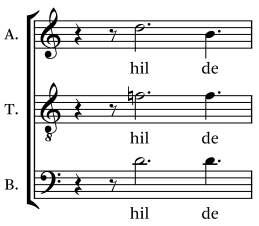
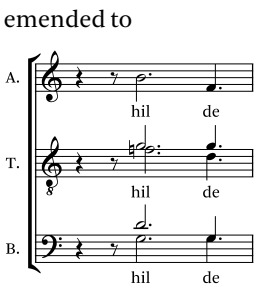
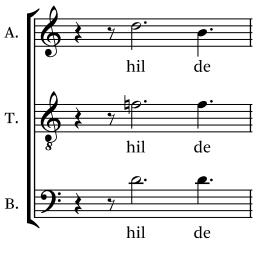
Bar	Part	Comment
1		**D2:** Horneman has added the following remark regarding scenography in ink: *Denne Estrade ønskede jeg gjerne for at Festmusikken kunde klinge bedre ud; men da den siges at tage længere Tid at sætte op og borttage, og da korte Mellemakter er af største Vigtighed, maa den undværes. Dette har medført en Omarbeidelse af det personelle Scenearrangement med en Trappe, som optager hele Scenens Bredde.*; **D:** *Allegro con moto*

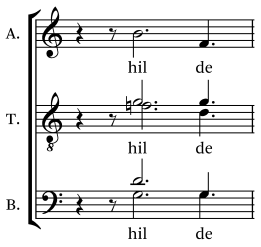
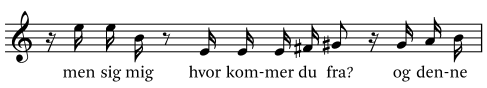
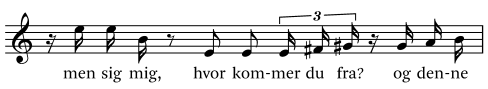
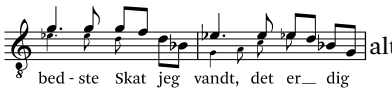
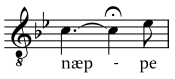
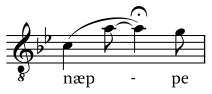
1	fl.	second semibreve: stacc. added by analogy with picc., ob., cl., fg., brass
1	picc. fl. cl.	notes 2–3: stacc. added by analogy with ob. and by analogy with b.5 (picc., fl., ob., vl.1,2)
1	fg. cfg. cor. tr. trb.t. trb.b. tb.	note 2: stacc. added by analogy with b.5 (fg., cor.)
1	str.	stacc. added by analogy with b.5 (picc., fl., ob., vl.1,2)
2	tr.	notes 1–4: articulation added by analogy with picc., fl., vl.1; note 5: ten. added by analogy with ob., cl., fg.
3	picc. fl.	notes 2–3: stacc. added by analogy with b.7
3	ob. cl. cfg. trb.t. trb.b. tb.	note 2: stacc. added by analogy with fg., cor.
3	cor.3,4 trb.t.	notes 3–6: stacc. added by analogy with ww., cor.1,2, trb.b., tb.
3	tr.1	notes 2–5: stacc. added by analogy with b.7 (picc., fl.)
3	tr.2	stacc. added by analogy with b.7 (picc., fl.)
3	str.	stacc. added by analogy with b.7 (picc., fl., vl.1,2)
4	cl. cor.3,4 tr. vl.,2 va.	notes 2, 4: stacc. added by analogy with picc., fl., ob., fg., cor.1,2, vl.1
4	va. vc.	third crotchet: ten. added by analogy with vl.1,2
4	vc. cb.	notes 1–4: articulation added by analogy with picc., fl., ob., fg., cor.1,2, vl.1
4	cb.	note 5: ten. added by analogy with ww., brass
5	ob. cl. fg. brass str.	marc. added by analogy with picc., fl.
5	cl.	notes 2–3: stacc. added by analogy with picc., fl., ob.
5	cfg. trb.t. trb.b. tb.	note 2: stacc added by analogy with fg., cor.
5	tr.	notes 2–3: stacc. added by analogy with picc., fl., ob.
5	timp. trgl.	stacc. added by analogy with b.1
5	vl.1,2	notes 2–3: stacc. added by analogy with picc., fl., ob.
5	va. vc. cb.	stacc. added by analogy with picc., fl., ob. and vl.1,2 (notes 4–7)
6	cfg.	ten. added by analogy with ob., cl., fg.
6	tr.	notes 1–4: articulation added by analogy with picc., fl., vl.1; note 5: ten. added by analogy with ob., cl., fg.
7	ob. cl. fg. cfg. tr.2	note 2: stacc. added by analogy with cor., trb.t. and by analogy with b.3 (fg.)
7	tr.1	notes 2–5: stacc. added by analogy with picc., fl.
7	vl.1,2	notes 2–3: stacc. added by analogy with picc., fl.
7	va. vc. cb.	stacc. added by analogy with picc., fl. and by analogy with vl.1,2 (notes 4–9)
8	cfg. cor.3,4 trb.t. trb.b. tb.	third crotchet: ten. added by analogy with picc., fl., ob., cl., fg., cor.1,2
8	tr.	notes 2, 4: stacc. added by analogy with picc., fl., ob., cl., fg., cor., str.; note 5: ten. added by analogy with picc., fl., ob., cl., fg., cor.1,2
8	vl.1	note 5: ten. added by analogy with b.4
8	vl.2 va. vc. cb.	note 5: ten. added by analogy with picc., fl., ob., cl., fg., cor.1,2
9	picc. fl.	note 1: ten. added by analogy with vl.1; notes: 2–3: stacc. added by analogy with ob. and by analogy with bb.5, 7
9	ob. cl.	note 1: ten. added by analogy with b.11; **C1** (ob.): note 1: marc.
9	cl.	notes 2–3: stacc. added by analogy with ob.
9	cfg. cor.3,4 tr. trb.t. trb.b. tb.	ten. added by analogy with fg., cor.1,2, str.
9	cfg. trb.t. trb.b. tb.	stacc. added by analogy with fg.
9	cor. tr.	fourth quaver: stacc. added by analogy with ob., cl., fg.
9	str.	notes 2–3: stacc. added by analogy with ob. and by analogy with bb.5 (picc., fl., ob.), 7 (picc., fl.)
10	fl. cor.1,2 tr.	notes 2, 4: stacc. added by analogy with picc., ob., cl., vl.1,2
10	vl.1	note 5: ten. added by analogy with bb.4, 12
10	va.	note 4: stacc. added by analogy with picc., ob., cl., vl.1,2
11	picc. fl.	note 1: ten. added by analogy with ob., cl., vl.2, va., vc., cb.
11	picc. fl. ob. vl.2 va. vc. cb.	notes 2–3: stacc. added by analogy with cl. and by analogy with bb.5 (picc., fl., ob.), 7 (picc., fl.), 9 (ob.)
11	cfg.	notes 2–4: stacc. added by analogy with fg., cor.
11	trb.t. trb.b. tb.	articulation added by analogy with fg., cor.
11	vl.1	notes 1–3: articulation added with analogy with cl. and by analogy with vl.2, va., vc., cb. (note 1)
12	cor.1	notes 2, 4: stacc. added by analogy with picc., fl., ob., cl., vl.1,2, va.
12	cor.2	articulation added by analogy with picc., fl., ob. cl., vl.1,2, va.
13	tutti	fourth crotchet: stacc. added by analogy with b.5 (picc., fl., ob.)
14	ob. cl. tr. vl.2 va. vc. cb.	articulation added by analogy with picc., fl., vl.1
16	picc. fl. ob. cl. tr. str.	notes 2–3: stacc. added by analogy with b.5 (picc., fl., ob.)
16	cl. tr. vl.2 va. vc. cb.	second to fourth quaver: stacc. added by analogy with picc., fl., ob., vl.1 and by analogy with b.1
16	fg. cor. trb.t trb. tb.	note 2: stacc. added by analogy with b.3 (fg., cor.)
16	cfg.	stacc. added by analogy with fg, cor.
17	tr.	articulation added by analogy with ww.
17	vl.1	notes 2, 4, 5: articulation added by analogy with picc., fl.
18	ww. brass. str.	articulation added by analogy with bb.3, 5, 7
19	tutti	articulation added by analogy with b.4
20	ww. brass. trgl. str.	articulation added by analogy with b.5
21	ww. tr. vl.1	articulation added by analogy with b.6
21	cfg.	ten. added by analogy with b.6
22	picc. fl. fg. cfg. cor.3,4 tr. trb.t. trb.b. tb. str.	articulation added by analogy with b.7
22	ob.	notes 2–5: stacc. added by analogy with notes 6–9 and by analogy with b.7 (picc., fl.)
22	fg.	**A**: note 3: 𝅗𝅥 changed to 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 in pencil (Horneman?)
22	cor.1,2	note 2: stacc. added by analogy with b.7
23	tutti	articulation added by analogy with b.8
23–24	vl.1	b.23 note 9 to b.24 note 1: slur omitted by analogy with bb.9, 463–464, 476–477
24	picc. fl	notes 1–3: articulation added by analogy with b.9
24	ob. cl. fg. cfg. brass	articulation added by analogy with b.9
24	vl.1	note 1: ten. added by analogy with b.9
24	vl.2 va. vc. cb.	articulation added by analogy with b.9
25	cor.3,4	marc. added by analogy with bb.27, 478, 480 and by analogy with cor.1,2
25	tr.	articulation added by analogy with b.8
25	trb.t.2 trb.b. tb.	ten. added by analogy with b.8
26	picc. fl. ob.	notes 1–3: articulation added by analogy with vl.1 and by analogy with bb.9, 24
26	cl. fg. tr.1 vl.2 va. vc. cb.	articulation added by analogy with vl.1 and by analogy with bb.9, 24
26	cl.2	notes 4–7: f'' emended to $e^{\flat}''$ by analogy with ob.1
26	cfg. cor.1,2 trb.t. trb.b. tb.	articulation added by analogy with bb.9, 24
26	trb.b.	note 1: ♮ added
27	ob.	note 7: grace note omitted by analogy with picc., fl., cl.
27	tr.	articulation added by analogy with bb.9, 24
27	trb.t. trb.b. tb.	ten. added by analogy with bb.9, 24
29	cor.1	note 1: ♯ added
29	vl.1	**B1**–**B2**, **C1**: notes 1–7: passage in octaves (e''–e''' etc.)
31		**A**: second crotchet: poco rit. added in blue crayon
31	fg.	added by analogy with cb.
31	tr.	***p*** added by analogy with cor.2
31	vl.2	note 2: ♮ added by analogy with vl.1
33	cb.	*dim.* added by analogy with fg.
38	cl.1	*ad lib.* omitted
42	vl.1	second crotchet: 𝅘𝅥𝅯 𝄾 emended to 𝅗𝅥
46	vc. cb.	note 6: ♭ added by analogy with va. and in accordance with **C1**

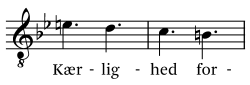
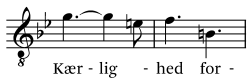
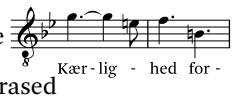
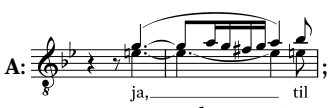
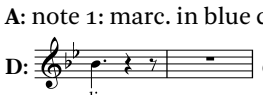
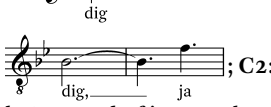
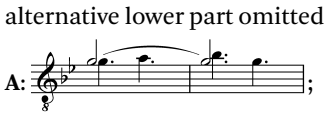
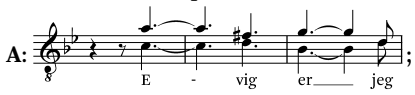
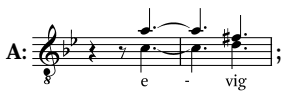
50	cor.4	note 4: stacc. added by analogy with cor.1
52–53	cor.1,4	b.53 note 1: end of incomplete tie added
54–55	vl.1	**B1**–**B2**, **C1**: b.54 note 1 to b.55 note 4:
57	fg.	𝄾 and 𝄐 added by analogy with cl.
63	GUL.	**A**: *(rejser sig)*
67–68	cl.2	b.68 note 1: end of incomplete slur emended
68–70	vl.1	notes 3–4: $g^{\flat\prime}$–f' emended to f'–$f^{\flat\prime}$ as in **B1**–**B2** by analogy with b.71
71	vl.1	added by analogy with bb.68–70
72		**A**: *En Takt for meget i Partituret (det gamle)* (A bar too many in the score (the old one [i.e. **C1**])
74	va.	*div.* added by analogy with vl.1
78	GUL.	**A**: 𝅗𝅥 𝄽 changed to 𝄽 𝅗𝅥 in pencil (Horneman?)
79	GUL.	**A**: note 2: ♮ added in pencil (Horneman?)
83	vl.2	*cresc.* added by analogy with fg., cor.2,4, vl.1, va., vc., cb.
85	vl.1	second crotchet: ♮ added
87	fg.2	note 1: ♮ added
88–89	fg.	added by analogy with fl., ob., cl., cor., str.
89	cor.3	note 1: ***fff*** emended to ***fz*** by analogy with b.88 and by analogy with ww., cor.1,2
94	cb.	***p*** added by analogy with b.93 (vl.1,2, va.)
95		**A**: *Slut* added in blue crayon
98	1.TERN.	note 2: d'' emended to $e^{\flat\prime\prime}$ as in **C2**, **D**
99	1.TERN.	 emended to as i **C2**, **D**
99	2.TERN.	first to second crotchet: ♩ ♪ ♪; notes 3–4: c''–$c^{\sharp\prime\prime}$ emended to $b^{\flat\prime}$–$a^{\sharp\prime}$ as in **D**; **C2**: note 4: $c^{\sharp\prime\prime}$
99	vl.1(2)	note 6: ♮ added
100	cor.4	***p*** emended to ***pp*** by analogy with fg.2
102	fl.2	note 3: stacc. added by analogy with fl.1, cl.1
102–103	ob.1	b.102: incomplete beginning of slur added
102	ob.2 cl.2	note 4: stacc. added by analogy with b.105 (ob.2)
102	fg.	note 4: stacc. added by analogy with cor.
104	cl.	note 1: stacc. omitted by analogy with fg., cor. and by analogy with b.101 (cl., fg., cor.)
104	fg. cor.	stacc. added by analogy with b.101
105	ob.1 cl.1	note 3: stacc. added by analogy with fl. and by analogy with b.102
105	fg. cor.	stacc. added by analogy with b.102
108	vl.1	added by analogy with vl.2, va., vc.
117	va. vc.	*div.* added
122	cl. fg. cor.	stacc. added by analogy with b.102
123, 125	cl. fg. cor.	stacc. added by analogy with b.101
126	ob. cl. fg. cor.	stacc. added by analogy with fl.
126–127	vl.1	b.127 note 1: end of slur emended to b.127 note 2 by analogy with vl.2, va., vc.
136	vc. cb.	stacc. added by analogy with fg.
137	vc.	stacc. added by analogy with fg., cb.
138	vc. cb.	note 1: stacc. added by analogy with fg.
138	cb.	note 2: stacc. added by analogy with fg., vc.
139	fg. vc.	note 2: stacc. added by analogy with cb.
139	fg. vc. cb.	note 1: stacc. added by analogy with bb.137, 138
140	fg. vc. cb.	note 1: stacc. added by analogy with bb.138, 139
140	vc.	note 2: stacc. added by analogy with fg., cb.
141	vc.	stacc. added by analogy with fg., cb.
142	fg. vc. cb.	note 1: stacc. added by analogy with b.141 (fg.)
142	vc.	note 2: stacc. added by analogy with cb.
144	fg.2	note 3: ♭ added
144	va.	note 6: ♭ added
145	fg.1	note 1: ♭ added
146	2.TERN.	 emended to as in **C2**, **D**
148	ob.1 cb.	note 3: ♭ added
149	fg.1	♭ added
151	ob.2	***p*** added by analogy with ob.1 (b.149) and by analogy with cl.
153–154	vl.2 va. vc. cb.	stacc. added by analogy with fl., ob., cl.
154		**A**: third quaver: *rall.* added in pencil
155	vl.1	**A**: chord 1 note 4: ♮ added in red ink (Horneman)
155–156	vl.2	stacc. added by analogy with fl.
155	va. vc.	**A**: chord 1 note 3: ♮ added in red ink (Horneman)
157	vl.1	*arco* added
160	vc.2	note 1: marc. omitted as in **B1**–**B2** and by analogy with cb. and by analogy with b.162
162	ob.1	*1.* added as in **B1**–**B2** and in accordance **C1**
165–167	va.	added by analogy with vl.2
173–174	GUL.	b.173 note 1: beginning of incomplete tie add
176	1.TERN.	note 2: a' emended to e'' as in **C2**, **D**
178–179	ob.	***p*** added by analogy with cl., fg., cor.3,4
184–185	fg.1 cor.1	end of incomplete slur emended to b.184 note 2
184–185	fg.2	end of incomplete slur emended to b.184 note 1
184–185	cor.2	end of incomplete tie emended to b.184 note 1
189–190	cl.	b.189: incomplete tie emended
190	cl.1	note 1: ♯ emended to ♮
190	vl.2 va.	***p*** added by analogy with cor.1,2,4, vc., cb.
194	vc. cb.	***p*** added by analogy with cor.1,2,3 and by analogy with b.197
195	va.	above stave: omitted
196	ob.	*1.* added as in **B1**–**B2**
196	va.	*cresc.* emended to by analogy with fg.2
196	vc.	and *cresc.* emended to by analogy with fg.2
197	cor.1,2,3	***p*** added by analogy with vc., cb. and by analogy with b.194
204	ob.	second quaver: *cresc.* emended to by analogy with b.202
207–208	va.	b.207 note 1 to b.208 note 4: emended to *cresc. molto* by analogy with fg., vc., cb.
222	cl.1	***mf*** added by analogy with fg.2, vc.
222	fg.1	**C1**:
224	vl.2	stacc. added by analogy with va. and by analogy with bb.222–223
225	cl.1	***mf*** added by analogy with fg.2, vc.
225	fg.1	**C1**:
226	cor.2	note 2: ♯ added
234–235	vl.2	emended to as in **B1**–**B2**, **C1**
236		**D**: *Molto vivo*
236	vc.	*tutti* added
240	1.TERN.	c'' emended to f'' as in **C2**, **D**
242–243	fg.1	tie added by analogy with cor.1
242	vc.	***p*** added by analogy with va.
243		**A**: first quaver: *rit.* added in pencil, one of them underlined in blue crayon
248, 250	vl.2 va.	ten. added by analogy with b.246
255–256	vc.	b.255 note 1: end of incomplete slur omitted
265	2.TERN.	note 2: ♮ added as in **C2**, **D**
265–266	vl.1	b.266 note 1: end of incomplete slur emended
269–275	GUL.	**A**: above stave: *poco a poco accel*---- added in pencil
276	1.TERN.	note 2: ♭ added
281	GUL.	**A**: above stave: *accell*-- added in pencil
286	GUL.	note added as in **D**; **A**: bar empty
287–291	cor.3,4	incomplete slur added by analogy with cor.1,2
287	vl.2	*div.* added
287–288	va.	**A**: below stave: *accell*--- added in pencil
291	fl.2	♭ added
292	A.	**F2**: note 1: $e^{\flat\prime}$
296	fg.1	**A**: ♮ added in pencil (Horneman?)
296	GUL.	notes 1–2: 𝅗𝅥. 𝅘𝅥𝅯 emended to 𝅗𝅥. 𝅘𝅥𝅯 as in **D**
297		**D**: *Allegretto*
300	vl.2	note 2: ♮ added by analogy with vl.1
302	vl.1	**A**: above stave: *Allegro* [= pencil] *non troppo* [= blue crayon] added
302	vl.2 va. GUL. 1.TERN. CORO vc. cb.	**A**: 𝄵 added in pencil
306	fl.1 ob.1	note 1: ♮ added by analogy with cl.1, vl.1(1), 2
306	vl.1	*div.* added
307		**A**: Andantino cancelled in pencil and moved to b.308
307	fl.1	***fz*** added by analogy with fl.2, ob., cl., fg., cor., vl.1,2, va.
307	fg.	stacc. added by analogy with fl., ob., cl.
309	2.TERN.	**C2**: first to second crotchet: 𝄾 𝅗𝅥 𝄾 𝅘𝅥𝅯
311		**A**: third crotchet: *rit* added in pencil
312		**A**: in right-hand margin: 𝄵 added in pencil; **D**: *Allegro alla breve*

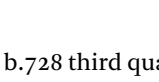
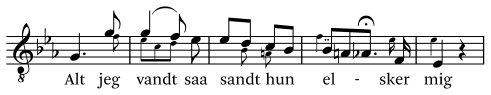
314	GUL.	**A**: above stave: 𝄵 added in pencil
314	va. vc.	marc. added by analogy with b.312
318	CORO	note 1: 𝅗𝅥 emended to ♩𝄽 as in **D**
319	fl.2	note added as in **B1**–**B2**
320–321	fl. ob. cl.	b.321: incomplete end of tie added
320	vc. cb.	note 3: ♮ added by analogy with fl.2, cl., vl.1,2, va.
321		**D**: *Allegretto*
321	vl.2	chord 1 note 2: ♮ added by analogy with fl.2, cl., cor.3, vl.1
323		**A**: third crotchet: *rall.* added in blue crayon
324		**A**: *a tempo.* added in blue crayon
327	GUL.	note 4: ♩ emended to 𝄾 𝅘𝅥𝅯 as in **D**
330	vl.2	*trem.* added
333	GUL.	*cresc.* added as in **D**
334	GUL.	fourth crotchet: ♩ emended to 𝄾 𝅘𝅥𝅯 as in **D**
336		**D**: note 1: *rit.*
336	GUL.	*rit.* omitted
337		**A**: third crotchet: *Andantino* added in pencil
340	fg.	note 2: ♮ added
340	A.	bar added as in **D**; **A**: 𝄽
341	vc.	note 1: *f* omitted
343	S.	note 1: *b″* emended to *d″* as in **D**
347–348	cor.1,2	b.348 note 1: end of incomplete tie added
350–352	GUL.	 emended to  as in **D**
353		**D**: note 1: *rit.*
354		**D**: *Allegretto alla breve*
354	GUL.	note 1: 𝅘𝅥𝅯 𝄾 emended to ♩ as in **D**
354–356	S. A.	 phrases emended as in **C2**, **D**
356–408		**A**: section cancelled in pencil, cancellation later erased
356	vc.	stacc. added by analogy with vl.1,2, va.
357–360	1.TERN.	**A**: text added in pencil
357–359	2.TERN.	**A**:  changed to  in pencil
358	1.TERN.	**A**: note 1: 𝅗𝅥. changed to ♩ ♩ ♩ in pencil due to text (Horneman?)
358	vl.1	notes 2–4: slur added by analogy with vl.2
360–361	2.TERN.	**A**: text added in pencil
360	va.	stacc. added by analogy with vl.1,2 and by analogy with b.356
360	vc.	stacc. added by analogy with vl.1,2
361	fl.1	**A**: note 3: ♮ added in pencil (Horneman?)
364	vc.	***p*** added by analogy with va.
366	vl.2 va.	♮ added by analogy with S., vl.1
366	vl.2 va. vc. cb.	stacc. added by analogy with vl.1
371		**D**: note 1: *rit.*
373	S.	**D**: note 2: *d″*
377	vc.	note 2: ***f*** emended to ***fz*** by analogy with bb.372, 373
391	cor.1	*cresc.* added by analogy with fl., str.
391–397	2.TERN. S. A.	 emended to
403–405	1.TERN.	rests emended to phrase as in **C2**, **D**
405		**D**: *L'istesso tempo, ma non breve*
408–409	1.TERN.	**A**:  cancelled in pencil (Horneman)
410	cl.2	note 2: ♯ added by analogy with cor.2 and by analogy with b.406
410	1.TERN.	**A**: note and text added in pencil (Horneman)
410–411	2.TERN.	**A**:  cancelled in pencil (Horneman)
411	cor.3,4	note 7: stacc. added by analogy with cor.1,2
412–413	1.TERN.	**A**: phrase added in pencil (Horneman?)
413	1.TERN.	**C2**: note 2: 𝅘𝅥𝅯 𝄾
419	cl.	note 4: ♯ added by analogy with va.
419	fg. vc.	added by analogy with cl., vl.1,2, va.
432	fg. cfg.	**A**: repeat sign (as previous bar) cancelled in pencil (Horneman?)
432	trgl. gr.c.	rhythm omitted as in **B1**–**B2** and by analogy with fg.
436	cor.4	note 2: ♯ added by analogy with cor.1
436	trb.t.2	slur added by analogy with cor.1,4, trb.t.1, trb.b.
437	tutti	added by analogy with b.419
437	fg.	grace notes added by analogy with cl., vc.
437	vl.1,2 va. vc.	note 1: marc. added by analogy with b.419
440		**D**: note 1: *poco accel. e cresc.*
442		**A**: *Allegro con moto* changed to *Allegro* in pencil
446	fl. cl.	stacc. added by analogy with cor.1,2
446	ob.	notes 3, 6, 9, 12: stacc. added by analogy with tr. and by analogy with cor.1,2 (notes 4, 9); eighth quaver: ***ff*** omitted as level is already ***ff***
446	cor.1,2	***ff*** added by analogy with general dynamic level
446	tr.	notes 1–2: slur added by analogy with cor.1,2; notes 4–5: stacc. added by analogy with cor.1,2; notes 6–7: slur added by analogy with cor.1,2; note 10: stacc. added by analogy with cor.1,2
447	cor.1,2	note 2: stacc. added by analogy with fl., ob., cl., tr.
447	vl.1,2	*arco* added
448	ob. cl.	stacc. added by analogy with fl.
449	fg.	note 1: marc. added by analogy with vl.2, va., vc.
454	picc. fl. cl. tr. str.	notes 2–3: stacc. added by analogy with ob. and in accordance with b.1
454	fl. str.	notes 4–7: stacc. added by analogy with picc., ob., cl. and in accordance with b.1
454	fg. cfg. cor. trb.t. trb.b. tb.	note 2: stacc. added in accordance with b.1
454	timp. trgl.	stacc. added by analogy with b.1
455	tr.	articulation added by analogy with picc., fl. and in accordance with b.2
455	gr.c.	fourth crotchet: ♩ emended to 𝄽 by analogy with bb.2, 459 and as in **B1**–**B2**
456	picc. fl. tr.1 str.	notes 2–3: stacc. added by analogy with b.3
456	ob. cl. cor.3,4 tr.2 trb.t. trb.b. tb.	note 2: stacc. added by analogy with fg. and in accordance with b.3
456	cor.1,2 tr.1 trb.t. str.	second to third crotchet: stacc. added by analogy with picc., fl., ob. cl., cor.3,4, trb.b., tb. and in accordance with b.3
456	tr. str.	notes 4–9: stacc. added by analogy with picc., fl. and in accordance with b.3
457	cfg. trb.t. trb.b. tb.	ten. added by analogy with b.4

457	cor.3,4	note 4: stacc. added by analogy with picc., fl., ob., cl., fg., cor.1,2 and in accordance with b.4
457	timp. trgl.	ten. added in accordance with b.4
457	vl.1	note 5: ten. added in accordance with b.4
457	vl.2 va. vc. cb.	articulation added by analogy with vl.1 (notes 1–4) and in accordance with b.4
458	cl.	articulation added by analogy with picc., fl. and in accordance with b.5
458	fg. trb.t. trb.b. tb.	note 1: marc. added by analogy with picc. and in accordance with b.5; note 2: stacc. added by analogy with cor. and in accordance with b.5
458	cfg.	stacc. added in accordance with b.5
458	cor.	note 1: marc. added by analogy with picc., fl. and in accordance with b.5
458	tr.	notes 1–3: articulation added by analogy with picc., fl. and in accordance with b.5
458	timp. trgl.	stacc. added in accordance with b.5
458	str.	articulation added by analogy with picc., fl. and in accordance with b.5
458	vl.2	marc. added by analogy with picc., fl. and in accordance with b.5
459	tr.	articulation added by analogy with picc., fl., vl. (notes 1–3, 5) and in accordance with b.6
459	vl.1	note 4: stacc. added by analogy with picc., fl. and in accordance with b.6
460	fl.	notes 6–9: stacc. added by analogy with picc. and in accordance with b.7
460	ob. cl. fg.	note 2: stacc. added by analogy with cor., trb.t.
460	cfg.	stacc. added in accordance with b.7
460	tr.1	stacc. added by analogy with picc. and in accordance with b.7
460	tr.2	stacc. added by analogy with cor., trb.t.
460	trb.b. tb.	stacc. added by analgy with cor., trb.t.
460	str.	stacc. added by analogy with picc. and in accordance with b.7
461	cfg.	note 3: ten. added by analogy with picc., fl. ob., cl., fg., cor. and in accordance with b.8
461	tr.	articulation added by analogy with picc., fl., ob., cl., cor. and in accordance with b.8
461	trb.t. trb.b. tb.	ten. added by analogy with cfg. (notes 1–2) and in accordance with b.8
461	str.	note 5: ten. added by analogy with picc., fl., ob., cl., fg., cor. and in accordance with b.8
462	picc. fl. cl.	note 1: ten. added by analogy with str. and in accordance with b.9; notes 2–3: stacc. added by analogy with ob., tr.1 and in accordance with b.9
462	ob.	note 1: ten. added by analogy with str. and in accordance with b.9
462	cfg. trb.t. trb.b. tb.	articulation added in accordance with b.9
462	cor.1,2	note 2: stacc. added by analogy with fg. and in accordance with b.9
462	cor.3,4	notes 3–6: stacc. added by analogy with cor.1,2 and in accordance with b.9
462	tr.1	note 1: ten. added by analogy with str. and in accordance with b.9
462	tr.2	articulation added by analogy with fg. and in accordance with b.9
462	str.	notes 2–3: stacc. added by analogy with ob., tr.1
463	cor.1,2	notes 2, 4: stacc. added by analogy with picc., fl., ob., cl., vl.1,2 and in accordance with b.10
463	tr.	articulation added by analogy with picc., fl., ob., cl., vl.1,2 and in accordance with b.10
463	vl.1	note 5: ten. added by analogy with ww., brass, vl.2, va., vc., cb. and in accordance with b.10
463	va.	note 4: stacc. by analogy with picc., fl., ob., cl., vl.1,2 and in accordance with b.10
464	picc. fl. ob. tr.1 str.	notes 2–3: stacc. added by analogy with cl. and in accordance with b.11
464	picc. fl. tr.1	note 1: ten. added by analogy with ob., cl., vl.1,2, va. and in accordance with b.10
464	cfg.	stacc. added in accordance with b.11
464	tr.2	articulation added by analogy with fg., cor. and in accordance with b.11
464	trb.t. trb.b. tb.	articulation added in accordance with b.11
465	fg.	ten. added by analogy with cfg., trb.t., trb.b., tb., vc., cb. and in accordance with b.12
465	cor.1,2 tr.	articulation added by analogy with picc., fl., ob., cl., vl.1,2, va. and in accordance with b.12
465	cor.3,4	notes 2–3: ten. added by analogy with cfg., trb.t., trb.b., tb., vc., cb. and in accordance with b.12
465	vl.1	note 5: ten. added by analogy with picc., fl., ob., cl., vl.,2, va. and in accordance with b.12
466	picc. fl. ob. cl. tr.1 str.	notes 2–3: stacc. added in accordance with b.13
466	cl. vc. cb.	notes 4–7: stacc. added by analogy with picc., fl., ob., tr.1, vl.1,2, va. and in accordance with b.13
466	cor. tr.2 trb.t. trb.b. tb.	note 2: stacc. added in accordance with b.13
466	cfg.	stacc. added in accordance with b.13
466	trb.b. tb.	notes 3–6: stacc. added by analogy with fg., cor., tr.2, trb.t. and in accordance with b.13
467	ob. cl. tr. vl.2 va. vc. cb.	articulation added by analogy with picc., fl., vl.1 and in accordance with b.14
469	picc. fl. ob. cl. tr. str.	notes 2–3: stacc. added in accordance with b.16
469	cl. tr. vl.2 va. vc. cb.	notes 4–9: stacc. added by analogy with picc., fl., ob., vl.1 and in accordance with b.16
469	fg. trb.t. trb.b. tb.	note 2: stacc. added by analogy with cor. and in accordance with b.16
469	cfg.	stacc. added in accordance with b.16
470	tr. vl.1	articulation added by analogy with picc., fl. and in accordance with b.17
471	picc. fl. ob. cl. fg. cfg. cor. tr. trb.t. trb.b. tb. str.	stacc. added in accordance with b.18
472	picc. fl. ob. cl. fg. cor. tr. str.	articulation added in accordance with b.19
472	trb.t. trb.b. tb.	ten. added in accordance with b.19
473	picc. fl. ob. cl. fg. cfg. cor. tr. trb.t. trb.b. tb. trgl. str.	articulation added in accordance with b.20
474	picc. fl. tr. vl.1	articulation added in accordance with b.21
474	tr.	note 1: ♯ added
475	picc. fl. ob. cl. tr.1 str.	notes 2–5: stacc. added in accordance with b.22
475	picc. fl. cl. tr.1 str.	notes 6–9: stacc. added by analogy with ob. and in accordance with b.22
475	fg. cfg. cor. tr.2 trb.t. trb.b. tb.	note 2: stacc. added in accordance with b.22
475	fg. cor.3,4 tr.2 trb.t. trb.b. tb.	notes 3–6: stacc. added by analogy with cor.1,2 and in accordance with b.22
476–477	picc. fl.	b.477 note 1: end of incomplete slur emended by analogy with bb.23–24
476	picc. fl. ob. cl. fg. cfg. cor. tr. trb.t. trb.b. tb. vl.1,2 va.	articulation added in accordance with b.23
477	ww. brass. str.	note 1: ten. added in accordance with b.24
477	picc. fl. ob. cl. fg. tr.1 vl.2 va. vc. cb.	notes 2–3: stacc. added by analogy with vl.1 and in accordance with b.24
477	ob. cl. fg. tr.1 vl.2 va. vc. cb.	notes 4–7: stacc. added by analogy with picc., fl., vl.1 and in accordance with b.24
477	cfg. cor. tr.2 trb.t. trb.b. tb.	stacc. added in accordance with b.24
478	tr. trb.t. trb.b. tb.	articulation added in accordance with b.25

479	ww. brass str.	note 1: ten. added in accordance with b.26
479	picc. fl. ob. cl. fg. tr.1 vl.2 va. vc. cb.	stacc. added by analogy with the vl.1 and in accordance with b.26
479	cl. tr.1 vl.2 va. vc. cb.	notes 4–7: stacc. added by analogy with picc., fl., vl.1 and in accordance with b.26
479	cfg. cor. tr.2 trb.t. trb.b. tb.	stacc. added in accordance with b.26
480	tr. trb.t. trb.b. tb.	articulation added in accordance with b.27
483	trb.t.2	**A**: note 1: ♭ added in pencil
484–485	cfg.	b.485 note 1: end of incomplete slur or tie omitted
+489	fl. ob. cl.	slur added by analogy with vl.1,2 and by analogy with b.489 notes 3–4 (fl., cl.)
489	fl. ob. cl. fg. vl.1 vc. cb.	note 1: ***f*** omitted as already notated in previous bar and by analogy with vl.2, va.
490	vl.1	slur added by analogy with vl.2
491	cl.	fourth dotted quaver: emended from rest by analogy with b.490 and as in **B1**–**B2**
491, 492	va. vc. cb.	notes 1–3: stacc. added by analogy with vl.1,2
494	cor.3,4	tie added by analogy with cor.1,2
494, 495	va. vc. cb.	fourth dotted quaver: stacc. added by analogy with vl.1,2
496	vl.1 vc. cb.	notes 1–3: stacc. added by analogy with vl.2, va.
497	fl.	note 5: *a″* emended to *g″* by analogy with ob., cl., CORO, vl.1,2, va.
500	cl. vc. cb.	notes 5–7: stacc. added by analogy with fl., vl.1,2, va.
501	vl.1	notes 1–3: stacc. added by analogy with vl.2
501–502	va. vc. cb.	stacc. added by analogy with vl.2
503	fg.	***mf*** added by analogy with fl., ob., cl., cor.3,4; **A**: note 4: *B* changed to *c* in pencil; **B1**–**B2**: note 4: *c*
503–504	fg.	b.504 note 1: end of incomplete slur emended
506	va.	*cresc.* added by analogy with fl., ob., fg., vl.1,2, vc., cb.
507	fg.	*a 2* added in accordance with **C1**
507	cor.3,4	fourth dotted quaver: 𝅗𝅥. emended to 𝅗𝅥 𝄾 by analogy with cor.1,2
507	vl.2 va. vc. cb.	***f*** added by analogy with ww., vl.1
508–509		**A**: section (repeat of bb.489–508) cancelled in pencil, cancellation later erased
511	ob.	*a 2* added in accordance with **C1**
512	picc.	**A**: marking erased
513	A. T. B.	 emended to  as in **D**
514	A.	note 1: *c″* emended to *e′* as in **D**
514	T.	note 1: *e″* emended to *c″* as in **D**
515	fl. ob. cl. cor.1,2 tr.	stacc. added by analogy with b.511
516	fl.1	note 13: *f*♯‴ emended to *a‴* by analogy with picc., fl.2 and by analogy with b.512
516–517	picc. fl. cl.	incomplete slur between bars emended by analogy with bb.512–513
517	tb.	added by analogy with trb.t.1 and by analogy with b.881
517	A. T. B.	

		emended to  as in **D**
518	cl. cor. tr. vl.1,2 va.	stacc. added by analogy with picc., fl., ob.
518	A.	note 1: *c″* emended to *e′* as in **D**
518	T.	note 1: *e″* emended to *c″* as in **D**
518	va.	*non div.* emended to *unis.*
519	picc. fl. ob. cl. cor. tr. vl.1,2 va.	stacc. added by analogy with b.518
521	vl.2(2)	note 1: *g′* emended to *c″* as in **B1**–**B2** and in accordance with **C1**
522	cor.1,2	note 4: marc. emended to marc. as in **B1**–**B2** and by analogy with picc., fl., ob., cl.
522	cor.3,4 tr.	note 4: marc. added by analogy with picc., fl., ob., cl.
522	trgl.	marc. added by analogy with timp., gr.c.
523	vl.1	note 1: chord (*e″*–*c‴*) emended to *c‴* as in **B1**–**B2** and in accordance with **C1**
523	vl.2	chords 2–3: *g′*–*c″*–*e″* emended to *e′*–*c″*–*e″* as in **B1**–**B2** and in accordance with **C1**
526	cor.3,4	***mf*** added by analogy with ob.1, cl., fg.
533	GUL.	**C2**: note 1: *f″* changed to *g″* in pencil
534	GUL.	**A**: notes 1–2: *b*♭*″* changed to *g″* in blue crayon; **C2**: notes 1–2: *g″*
538	va.	**A**: note 2: ♭ added in pencil
539	GUL.	**A**: above stave: *rall.* added in pencil, later cancelled in blue crayon
542	cl.1	note 1: ♮ added
542	fg.1	**A**: note 3: ♭ added in pencil (Horneman?)
542–543	vl.1	b.542 note 2: beginning of incomplete slur added
542	vl.2	slurs added
543	cl.2	note 2: ♮ added by analogy with ob.1
543	fg.2 va.2	note 2: ♭ added by analogy with ob.1
543	vl.2(1)	note 2: *f′* emended to *e*♭*″* by analogy with cl.2 and in accordance with **C1**
550		**D**: note 1: *rall.*
550	cl.2	**A**: note 2: ♮ added in pencil (Horneman?)
552	GUL.	 emended to  as in **D2**
556	vl.2	**B1**–**B2**, **C1**: note 1: *ten.*
557–558	ob.1	b.557 end of incomplete slur emended to b.558 note 3
557–558	vc.2	b.557 note 1: beginning of incomplete tie added
560–561	ALAD.	 alternative phrase added in red ink (Horneman)
563	ob. cor.1	***p*** added by analogy with cl., fg., str.
564	va.	notes 3–4: stacc. added by analogy with vl.1,2
566	str.	added by analogy with fl.2
567	cl. fg.2 cor.2,4	added by analogy with fl., str. and by analogy with b.571
568–569	vl.1,2 va.	stacc. added by analogy with bb.564–565
571	fl.2 cl. vc. cb.	added by analogy with ob., fg.1, cor.2,4, vl.1,2, va. and by analogy with b.567
574–575	ob.1	b.574: end of incomplete slur emended to b.575 note 2
574	ALAD.	 emended to  as in **C2**, **D**
574	vl.2 va.	***pp*** added by analogy with fg.
575	cor.4	notes moved from cor.3 to cor.4
578–579	fl.2	b.579 note 2: end of incomplete slur emended
585	GUL.	**A**: note 1: ♯ added in blue crayon
593	GUL.	note 1: *a″* emended to *b*♭*′* as in **D**; **C2**: *b*♭*′* changed to *a″* in pencil

593	ALAD.	second dotted crotchet: $b^{\flat\prime}$ emended to rest as in **D2**
593	va.	note 1: 𝄽· emended to g' as in **B1**–**B2**; **A**: bb.592–593: incomplete slur
593	vc.	*cresc.* added by analogy with fg., vl.1,2, va., cb.; **B1**–**B2**: note 1: ***f***
594	ALAD.	first dotted crotchet: $b^{\flat\prime}$ emended to rest as in **D**; note 1: d'' emended to $b^{\flat\prime}$ as in **D**; **A**: note 1: f'' added in red ink (Horneman)
595–596	ALAD.	 emended to  as in **D**; **C2**: phrase  added in pencil but later erased
596	vl.1(2)	note 2: d''' emended to f''' by analogy with GUL.
598–599	vl.1,2	b.599 note 1: end of incomplete slur emended
599	cl.	note 1: ***f*** omitted by analogy with fg.1, vl.1,2
599	va.	note 4: ***f*** moved to note 1 by analogy with vc., cb.; **B1**–**B2**: note 1: ***ff***
601	vl.2	note 1: stacc. omitted
604	fg.1 cor.1	***f*** added by analogy with str.
609	vl.1	note 2: ***f*** omitted by analogy with vc.
609	vc.	stacc. added by analogy with vl.1,2, va.
610	fl.2	note 1: stacc. added by analogy with fl.1
610	cl. cor.2	note 1: ***f*** omitted by analogy with ob., cor.3,4 and by analogy with b.614; **A**: note 1: ***f*** added in light ink in foreign hand
610	vl.1	note 1: stacc. added by analogy with vl.2, va., vc.
610	va. vc.	notes 4–6: stacc. added by analogy with vl.1,2
611	vl.2	note 1: stacc. omitted
613	va.	note 4: stacc. added by analogy with vl.1,2
613	vc.	stacc. added by analogy with vl.1,2, va.
614	va. vc.	notes 4–6: stacc. added by analogy with vl.1,2
615–616	ALAD.	**A**: alternative lower part omitted in accordance with **D**;  **C2**: upper part and *Basso 8va* added in blue crayon
615	vl.2	**A**: chord 1, note 2: ♮ added in pencil (Horneman?)
623	vl.1	notes 3–4: stacc. added by analogy with b.565
623	vl.2 va.	stacc. added by analogy with b.565
624–625	fl.2	b.624: end of incomplete slur emended to b.625 note 2
626	cl.1	𝄻 emended to e'' 𝅗𝅥 𝄾 𝄾 𝄽 𝄾 by analogy with b.568
626	cl.2	𝄻 emended to d'' 𝅗𝅥 𝄾 𝄾 𝄽 𝄾 by analogy with b.568
626–627	vl.1,2 va.	stacc. added by analogy with bb.564–565
628	ob.1	added by analogy with str.
629–631	fl.2	b.629: end of incomplete slur emended to b.631 note 3
632	fg.1	added by analogy with vl.2, va.
632	ALAD.	**D**: lower part lacking; **C2**: lower part added in blue crayon
633	cor.1,3	added by analogy with ob.1, cl.2, fg., str.
633	str.	***pp*** added by anaology with ob.1, cl.2, fg., cor.1,3
634	GUL.	**A**: note 1: marc. added in blue crayon
635	ALAD.	**A**: note 1: marc. in blue crayon
643–644	ALAD.	**D**:  changed to  **C2**: 𝅗𝅥. ($b^{\flat\prime}$) 𝄽· | 𝄻
643–646	vl.2	b.645: end of incomplete slur emended to b.646 note 12
644	fg.1	note 2: ♯ emended to ♮
649	vc.	notes 4–6: stacc. added by analogy with vl.1,2, va.
650	cl.	note 1: stacc. added by analogy with fl.
650	vc.	notes 4–6: stacc. added by analogy with vl.1,2, va.
651		**D**: first crotchet: *poco accel.*
654	cor.2	added by analogy with cor.4
654	vl.1,2	added by analogy with va., vc., cb.
656–657	ALAD.	alternative lower part omitted in accordance with **D**;  **C2**: upper part added in blue crayon
659		**D**: first crotchet: *a tempo*
661	va.	notes 4–6: stacc. added by analogy with vl.1,2, vc.
662	cl.	note 1: stacc. added by analogy with fl.
662	fg.	***f*** emended to ***ff*** by analogy with b.661 (fl., ob., cl., cor.2,3,4, str.)
662	vc.	notes 3–6: stacc. added by analogy with vl.1,2, va.
663	fl.2	stacc. added by analogy with fl.1, ob., cl., vl.1,2, va., vc.
663–664	cl.	b.663: end of incomplete tie added to b.664 note 1
663	fg.	stacc. added by analogy with ob.
663–665	ALAD.	alternative lower part omitted in accordance with **D**; **A**:  **C2**: lower part added in blue crayon
664	cl.	omitted by analogy with cor., str.
667	ob.	stacc. added by analogy with fg.
667	cor.3,4	stacc. added by analogy with b.663
667–668	ALAD.	alternative lower part omitted in accordance with **D**; **A**:  **C2**: lower part added in blue crayon
669		**D**: *Prestissimo*
669–670	trb.t.	b.670: beginning of incomplete tie added to b.669 note 1
675–677	tr. trb.t. trb.b. tb.	**B1**–**B2**: section added in pencil
675	timp.	note 1: c emended to $a^{\flat}$
676–679	timp.	note 1: a emended to $a^{\flat}$
677–678		**A**: marking (not cancellation) referring to bars lacking in **D** though that source has an extra bar (b.678)
681	fl. cor.1	note 1: ♭ added
682	cl.1	note 2: ♭ added
682	trb.t.	note 1: ♭ added
683	tr. trb.t.	stacc. added by analogy with b.681
684	ob.	*marcato* added by analogy with picc., fl., cl.
684	vl.2	**A**: notes 11, 12, 23, 24: d'' changed to b' in pencil
685–686	CORO	b.685: end of incomplete tie emended
687	fl.	note 2: stacc. added by analogy with picc., ob., cl., fg.
687	cor.3,4	***fz*** added by analogy with ww., cor.1,2, trb.t., trb.b., tb., vl.1,2, va., vc.
687	tr.	note 1: stacc. added by analogy with note 2 and by analogy with cor.
687	vl.1	chord 2: stacc. added by analogy with vl.2, va.
687	vl.2	chord 1: stacc. added by analogy with vl.1, va.
687	trgl.	***fz*** added by analogy with ww., brass., vl.1,2, va., vc.
688	tr.	stacc. added by analogy with b.687 note 2 and by analogy with cor.1,2
688	vl.1	stacc. added by analogy with b.687 chord 1
688	vl.2	stacc. added by analogy with b.687 chord 2
689	trb.b. vc. cb.	**A**: note 1: ♭ added in pencil
689	vl.2	note 2: ♭ added
690	fl. ob. cl. fg.	stacc. added by analogy with picc.
690	trgl.	***fz*** added by analogy with b.692
691–692	ob.	b.691: end of incomplete slur emended to b.692 note 1
691	cl.	note 1: stacc. added by analogy with picc., fl.
691	fg.	stacc. added by analogy with b.689
691	B.	**D2**: note 3: $e^{\flat}$
692	ob. cl. fg.	stacc. added by analogy with picc., fl.
692	tr.	***fz*** added by analogy with ww., cor.1,2, trb.t., trb.b., tb., vl.1,2, vc., cb. and by analogy with b.690
692	trb.t.	***f*** added by analogy with b.690 and as in **B1**–**B2**
692	timp.	***fz*** emended to ***f*** by analogy with b.690
692	T.	𝄢 emended to 𝄞
693	cl.	stacc. added by analogy with picc., fl., ob. and by analogy with b.695
693	B.	note 1: ♭ added
693	vl.1 vc.	note 10: end of slur emended to note 12 by analogy with b.695
693	vc.	***ff*** emended til ***f*** by analogy with ww., brass., vl.1,2, va., cb.
694	trb.b. tb.	***fz*** added by analogy with ww., cor., tr., trb.t., str.
696	vl.1	notes 4–6: stacc. added by analogy with vl.2
696	vl.2	notes 7–9: stacc. added by analogy with vl.1
699	fg.	notes 3–4: stacc. added by analogy with picc., fl., ob. cl.
699	cor.3,4 tr. trb.t. trb.b. tb. va. vc. cb.	stacc. added by analogy with picc., fl., ob., cl., cor.1,2, vl.1,2

700	vl.1	notes 7–9: stacc. added by analogy with vl.2
702	fg.	*a 2* added in accordance with **C1**
703	fg.	stacc. added by analogy with picc., fl., ob., cl.
703	trb.b. tb.	stacc. added by analogy with cor., trb.t.
703	va. vc. cb.	stacc. added by analogy with vl.1,2
704	picc. fl. ob.	stacc. added by analogy with cl., fg. and by analogy with b.703
704	cor. tr. trb.b. tb.	stacc. added by analogy with trb.t. and by analogy with b.703
704, 705	str.	stacc. added by analogy with b.703
708	fl. ob. cl. fg. cor.2	**A**: ***mf*** added in a different pen; **B1**–**B2**: note 1: ***mf*** erased
708–709	cor.1	b.708: end of incomplete slur emended to b.709 note 1
708	T.	**D**: lower part: 𝅗𝅥 (*d″*) ♩ (*d″*)
709–710	fl.	slur added by analogy with ob.2, cl.2, fg.2
709–710	cor.2	b.710 note 2: beginning of slur emended to b.709 note 4 by analogy with ob.2, cl.2, fg.2
709	tr.2	𝄽 added in accordance with **C1**
709	trb.t.1	**A**: 1: ♯ added in pencil
711–712	fl.2 cor. trb.b. tb.	b.712: beginning of incomplete slur added to b.711 note 1
711	tb.	first semibreve: 𝅝 added in accordance with **C1**
712	trb.t.1	**A**: note 1: ♯ added in pencil
716	fl.	stacc. added by analogy with picc., ob.
716	cl. fg. cor.1,2	note 3: stacc. added by analogy with picc., ob.
716	cor.3,4 tr.	notes 1–2: stacc. added by analogy with cor.1,2; note 3: stacc. added by analogy with picc., ob.
716	trb.t.	notes 1–2: stacc. added by analogy with trb.b., tb.; note 3: stacc. added by analogy with picc., ob.
717	picc.	note 2: *e‴* emended to *c‴* as in **B1**–**B2** and by analogy with fl.1
717	cor.	note 1: stacc. added by analogy with picc., fl., ob., cl. and by analogy with b.718
719		**D**: *Andante*
719	CORO	bar added as in **D**
720	fg.	*dolce* emended to *dolce e cantabile* by analogy with ob. and by analogy with bb.719 (fg.1), 720 (cl.)
724–727	fl.1	b.725: beginning of incomplete slur added to b.724 note 1; **A**: bb.724 notes 1–7: slur; b.725: beginning of slur incomplete
726	cl.1	tie added
727–728	SULT.	**D**: b.727 second crotchet to b.728 third quaver: rests; **C2** as **A**
729	vl.2	*cresc.* added by analogy with ob., cl., fg., cor., vl.1, va., vc., cb.
730–731	cor.1	b.730 note 5: incomplete slur omitted
731	fg.1	notes 3–5: omitted by analogy with ob.2, cl.2
731	T. B.	***f*** added by analogy with S., A. (b.730)
737	fg.	note 2: ♮ added
737	cor.1	note 3: ♯ omitted
737	2.TERN.	note 3: ***f*** moved to note 4 by analogy with GUL., 1.TERN., ALAD., SULT., VIZ., CORO
737	SULT. VIZ.	***f*** added by analogy with GUL., 1.TERN., 2.TERN., ALAD., CORO
738	vl.2	rest 1: *dim.* moved to note 1 by analogy with vl.1
738	va.	notes 1–4: omitted by analogy with vl.2; rest 1: *dim.* moved to note 1 by analogy with vl.1
739–740	cor.1	b.740: end of incomplete tie added
742	vl.2	***ff*** added by analogy with vl.1, va., vc., cb.
743	tb.	notes added in accordance with **C1**; **A**: no indication of *a 2*, *1.*, *2.*
743–744	vl.2	two slashes emended to three by analogy with vl.1, va., vc.
743	vc.	***fz*** added by analogy with vl.1,2, va.
744	fg.	***mf*** added by analogy with cor.2,4
746	cor.	note 1: ♭ added; ***f*** added by analogy with cor.1,2
746	cor.4	*cresc.* added by analogy with cor.1,2
746	va.	third crotchet: two slashes emended to three
747	trb.b.	*cresc.* added by analogy with ob.
747	trb.b. tb.	***f*** added by analogy with trb.t.
747	T.	note 1: ♮ added
748	cl.	note 1: marc. added by analogy with fl., ob.; third crotchet: ♩ emended to  by analogy with fl., ob., CORO
748	cor.1,2	note 4: marc. added by analogy with fg., trb.t., trb.b.
748	tr.	**A**: note 1: ***ff*** changed to ***f***
748	trb.t. trb.b. tb.	**A**: note 1: ***ff*** erased
748	1.TERN. 2.TERN.	note 9: ♮ added
748–749	ALAD.	**A**: alternative notes an octave lower added in red ink (Horneman)
748	vc. cb.	***ff*** added by analogy with ww., cor., vl.1,2, va.
749	trb.b. tb.	marc. added by analogy with trb.t.
750, 751	trb.t.1	second crotchet: ♩ tied to 𝅗𝅥 emended to ♩ tied to 𝅗𝅥 ; as i **B1**–**B2** and in accordance with **C1**
752	cl.	notes 2–3: tie added by analogy with fl., ob., fg., vl.1,2, va., vc.
752	fg.	added by analogy with fl., ob., cl.
753		**D**: *Allegro molto vivace*
755	vl.2 va.	stacc. added by analogy with vl.1
755	cb.	♮ added
756	vl.2 va.	stacc. added by analogy with vl.1
757		**D**: sixth quaver: *sost.*
757	va.	second quaver: stacc. added by analogy with b.760
758	ob.1	note 1: *c″* omitted as in **B1**–**B2** and in accordance with **C1**; **A**: note added in light ink
758	ob.2	note 1: *f′* omitted as in **B1**–**B2** and in accordance with **C1**; **A**: note added in light ink
763, 764	fg.	***fz*** added by analogy with ob., cl., cor.2,3,4, vc., cb.
765	fg.	note 1: ***fz*** emended to ***f*** by analogy with va., vc., cb.
766	va.	note 1: beginning of slur emended to note 2 by analogy with fg.
766	cb.	♮ added
768	fg.	note 4: end of slur emeneded to note 3 by analogy with fl. ob., vl.1, vc., cb.
769	tr.	*a 2* added as in **B1**–**B2** and by analogy with b.769 and in accordance with **C1**
769	B.	tie added according the text
772–773	tr.	b.773: beginning of incomplete slur added to b.772 note 1
773	fl.	notes 4–6: stacc. omitted as in **B1**–**B2**; **B1**–**B2**: notes 4–6: stacc. cancelled in ink
776	vl.1(2)	chord 2 note 1: *g′* emended to *a♭′* by analogy with ob.1, fg., trb.b., tb., va., vc., cb. and in accordance with **C1**; **C1**: note changed from *g′* to *a♭′* in ink
777	fl.	note 1: stacc. added by analogy with picc., cl.
777	vl.1(1)	chord 2, bottom note: ♮ added
781	vl.1	chord 1: stacc. added by analogy with picc., fl., ob., cl.
790	tr. trb.t. trb.b. tb. timp. str.	***ff*** added by analogy with ww., cor.
791	ALAD.	note 9: ♭ added as in **D**
793	va.	note 1: marc emended to marc. and stacc. by analogy with bb.792, 794
794	ALAD.	**C2**, **D**: note 2: *d″*
802	va.	***mf*** added by analogy with fl., ob., cl., fg., cor.1,2,3, vl.1,2, vc., cb.
823	vc.(1)	note 3: *b♭* emended to *a♮* as in **B1**–**B2**
824	vc.(2)	note 1: ♮ added
826	ALAD.	**A**: above stave: *poco rit* added in pencil
828	ALAD.	**A**: above stave: *poco accel.* added in pencil
832	fl.	stacc. added by analogy with bb.827–831, 833–835
832–833	vl.1,2	slur over two bars emended to one in accordance with **C1**
833	vl.2	**B1**–**B2**: second crotchet: ♮
834–835	vl.1,2	slur added in accordance with **C1**
835	va.	slur added in accordance with **C1**
836–840	ALAD.	**A**:  alternative phrase added in red ink (Horneman)
836–837	vl.1,2 va.	slur added in accordance with **C1**
841	vc. cb.	marc. added by analogy with fg.
844–845	cor.3,4 tr.	b.844: end of incomplete tie added
846	fl.	***f*** added by analogy with the general dynamic level
849–850	picc. fl.	b.849 beginning of incomplete slur added
849	fg. cor. tr.	note 1: ***f*** omitted as dynamic level is already ***f*** and in accordance with **B1**–**B2**
849	timp.	three slashes emended to two by analogy with bb.850–851
850, 851	trb.t.	note 1: ten. emended to marc. by analogy with trb.b., tb.
852	fg.	note 2: single stem emended to two in accordance with **C1**

853	trgl.	three slashes emended to two by analogy with bb.854, 858, 859, 864, 865
854	fl. fg.	stacc. added by analogy with ob., cl.
854	tr.	notes 1–2: stacc. added by analogy with b.853
855	ob.	notes 1–2: stacc. added by analogy with b.856
855–856	fg.	stacc. added by analogy with fl., cl.
855, 856	trgl.	three slashes emended to two by analogy with bb.860, 866
856	vl.1(2)	ties added by analogy with vl.1(1),2
858	fg.	stacc. added by analogy with fl., ob., cl.
858	tr.1	stacc. added by analogy with b.854
859	fl.	notes 6–8: stacc. added by analogy with ob., cl., fg.
859	fg.	notes 1–3: stacc. added by analogy with fl., cl.
859	tr.1	note 4: marc. added by analogy with b.855; note 6: stacc. added by analogy with b.855
859	tr.2	first dotted crotchet: 𝄽 𝅘𝅥 added by analogy with bb.860, 865, 866 and in accordance with **C1**
859	CORO	note 5: 𝅗𝅥 emended to 𝅘𝅥 as in **D**
859	A.	note 4: *g′* emended to *b′* as in **D**
859	vl.1	fourth dotted quaver: stacc. added by analogy with b.855
860	fg.	stacc. added by analogy with fl., cl.
860	tr.1	notes 1–3: stacc., note 4: marc. added by analogy with b.856
860	va.	***mf*** added by analogy with ww., tr., trb.b., tb., vl.1,2, vc., cb.
864	fg.	stacc. added by analogy with fl., ob., cl.
865	fl. fg.	stacc. added by analogy with cl.
865	ob.	notes 1–2: stacc. added by analogy with b.856
865	tr.1	notes 1–4: articulation added by analogy with b.856
865	vl.1	notes 1–3: stacc. added by analogy with vl.2
866	fg.	stacc. added by analogy with fl., cl.
866	tr.1	note 2: ♯ omitted
868–869	fg.	b.869: beginning of incomplete tie added to b.868
869–871	ob.2	b.870 note 2: beginning of slur emended to b.869 by analogy with fl.2
869	vl.1,2	slurs added by analogy with S., A. and by analogy with b.868
870	vc. cb.	*cresc.* added by analogy with fl., ob., fg., vl.1,2
871	fl.1	note 6: ♯ added
871	fg.	stacc. added by analogy with fl., ob., cl., str.
872	fg. vl.1,2 va.	note 6: marc. added by analogy with fl., ob., cl., vc., cb.
872	T.	slurs added by analogy with C., A., B.
875	tr.	stacc. added by analogy with cor.1,2
875	tb.	𝄼 added in accordance with **C1**
876	picc.	note 2: ***ff*** omitted as it also appears on note 1 and by analogy with b.512
879	fl. ob. cl. cor.1,2 tr.	stacc. added by analogy with b.875
881–882	cor.	slurs added by analogy with bb.517–518
882	cor. tr. vl.1,2 va.	stacc. added by analogy with picc., fl., ob., cl. and by analogy with motif bb.854–866
882–883	tr.	marc. added by analogy with bb.518–519
883	picc. fl. cl. tr. vl.1,2 va.	stacc. added by analogy with ob. and by analogy with motif bb.854–866
884	cl.	notes 4–12: stacc. added by analogy with notes 1–3 and by analogy with motif bb.854–866
884	tr. vl.1,2 va.	stacc. added by analogy with cl. (notes 1–3) and by analogy with motif bb.854–866
885–888	cl.1	ties and 〰 added by analogy with picc., fl., vl.1
885	vc.	*marcato* added by analogy with fg., trb.b., tb., cb.
888	CORO	note 1: 𝅗𝅥 emended to 𝅘𝅥 as in **B1**–**B2**, **D**
889	ob.1	tie added by analogy with vl.2, and by analogy with b.890
889	GUL.	***mf*** added by analogy with 1.TERN., 2.TERN., ALAD., SULT., VIZ., CORO
893	ob.1	stacc. added by analogy with vl.2
893	GUL.	marc. added by analogy with ALAD., S.
893	vl.2	marc. added by analogy with ob.1
897	A. T.	***f*** added by analogy with GULN., 1.TERN., 2.TERN., ALAD., SULT., VIZ., S.
897	B.	***f*** *cresc.* added by analogy with GUL., 1.TERN., 2.TERN., ALAD., SULT., VIZ., S.
898–899	ob.	added by analogy with fl., cl., fg., cor., str.
899	fg. cor.1,2	note 1: ***f*** omitted by analogy with cor.3,4, str.
899	B.	marc. added by analogy with GUL., ALAD., SULT., VIZ., S., T.
900	ob.2	bar added as in **B1**–**B2**
904	cor.2	note 1: *cresc.* omitted by analogy with fl., cl., cor.3,4, str.
909	S.	note 4: *a″* emended to *f″* as in **D**
909	A.	note 4: *c″* emended to *a′* as in **D**
909	vc.	note 4: *d′* emended to *g* as in **B1**–**B2** and in accordance with **D**
914	cl.	note 1: marc. moved to note 2 by analogy with fl., cor.3,4, vl.1,2
917	fl.	stacc. added by analogy with cl.
917	str.	***f*** added by analogy with ww., cor., tr.1, trb.t.1, trb.b.
925–926	cor.	b.925: end of incomplete slur and tie added to b.926 note 1
925	str.	***ff*** added by analogy with ww., cor.
928	B.1	note 1: *b*♭ emended to *a* as in **D**
936	tr.1	note 1: ♯ added
943	fg.2	note 1 added as in **B1**–**B2** and in accordance with **C1**
953	fg.	note 4: *G* emended to *E* as in **B1**–**B2** and by analogy with vc., cb. and in accordance with **C1**
953–957	ALAD.	**A**: alternative note an octave lower added in red ink (Horneman)
954–955	ob. cl. cor. tr. GUL. 1.TERN. 2.TERN. ALAD. SULT. VIZ. CORO	b.954: end of incomplete tie added to b.955 note 1
956–957	cl.2	tie added by analogy with picc., fl., ob.
956–957	SULT.	missing tie added
962	ob.	note 3: stacc. added by analogy with cl., fg.
962	cor.3,4 tr.2	notes 1–2: stacc. added by analogy with cor.1,2
962	va.	notes 1–2: stacc. added by analogy with vc.
963	fg.	stacc. added by analogy with ob., cl.
963	trb.b.	stacc. added by analogy with cb.
964	cor.3,4 tr.	notes 1–2: stacc. added by analogy with cor.1,2
964	va.	notes 1–2: stacc. added by analogy with vc.
965	cl. fg	stacc. added by analogy with ob.
965	trb.b.	stacc. added by analogy with cb.
966–967	fg.	slurs added by analogy with fl., tr.1
966–968	cor. tr.	notes 1–2: stacc. added by analogy with bb.962 (cor.1,2), 964 (cor.1,2), 970 (cor.1,2)
966–967	va.	notes 1–2: stacc. added by analogy with b.968
966	cb.	stacc. added by analogy with b.967
968	fg.	slur added by analogy with fl., ob., cl., tr.1
969	cl.	stacc. added by analogy with fl., ob., fg.
969	cor.3,4	stacc. added by analogy with cor.1,2
969	trb.t.	notes 1–3: stacc. added by analogy with trb.b., tb.
969	vl.1,2	notes 5–6: stacc. added by analogy with va., vc., cb.
970	cl. fg.	notes 1–2: stacc. added by analogy with cor.
970	tr.2	stacc added by analogy with cl., fg., cor.
971	tamb.picc.	note 4: ***p*** emended to ***f*** by analogy with trgl.
971	vl.1,2 va. vc.	fourth quaver: stacc. added by analogy with cb.
972	cl. fg. cor. tr.2	added by analogy with b.1173
972	cl. fg. cor.	notes 1–2: stacc. added by analogy with b.970 (cor.)
972	cor.	notes 3–4: stacc. added by analogy with ob., fg.
972	cor.4	note 1: ♯ added
973	fg.	added by analogy with vl.2, va., vc.
973	fg.1	***mf*** added by analogy with fg.2 and by analogy with b.1174
973	vl.1	added by analogy with vl.2, va., vc. and by analogy with b.1174
979	picc. fl. ob. cl.2 cor.2 tr.2 trb.b.	stacc. added by analogy with cor.3,4
979	cl.1	stacc. added by analogy with cor.1, tr.1, trb.t., tb.
979	fg.	marc. added by analogy with str.; note 4: stacc. added by analogy with str.
979	gr.c.	***f*** added by analogy with timp., trgl., tamb.picc.
979	va.	note 1: ♮ added
979	timp. trgl. tamb.picc.	stacc. added by analogy with picc., fl., ob., cl.2, cor.2,3,4, tr.2, trb.b.
980	cor.3,4	notes 5–7: stacc. added by analogy with picc., fl., ob., cl., cor.1,2, tr., trb.t., trb.b.
980	tamb.picc.	notes 5–7: stacc. added by analogy with timp., trgl.
982–983	timp.	tie added
982	va.	fourth quaver: stacc. added by analogy with vl.1,2, vc.

983 vl.2 added by analogy with picc., fl., ob., cl., cor., tr., timp., perc., vl.1, va., vc.

984 ob.1 cl.1 cor.1 second crotchet: marc. added by analogy with b.1031

984 cor.1 note 1: marc. added by analogy with fg., cor.4

984 tr.1 marc. added by analogy with picc., fl., fg., cor.2,3,4, trb.t., trb.b., tb.

986 picc. fl. ob. cl. note 1: stacc. addded by analogy with vl.1

986 fl. notes 6–7: stacc. added by analogy with picc., ob., cl.

986 cl.1 note 4: stacc. added by analogy with ob.1

986–987 cor.4 b.986: end of incomplete slur emended to b.987 note 1

987 cl.1 note 4: stacc. added by analogy with ob.1

987 vl.1 note 2: stacc. added by analogy with picc., fl.

988 picc. note 1: stacc. added by analogy with fl., cl., vl.1

989 va. chord 2: $b^{\flat}$–e' emended to a–d' by analogy with vl.2

990 ob.1 cl.1 note 4: stacc. added by analogy with note 1 and by analogy with b. 1037

991 cl.1 note 4: stacc. added by analogy with ob.1

991 cl.2 note 3: f'' emended to g'' by analogy with bb.987, 1034, 1038

991–992 fg. incomplete slurs emended

992 ob. notes 4–6: stacc. added by analogy with notes 1–3 and by analogy with b.988

992 vl.2 stacc. added by analogy with trb.t., va. (chord 1)

992 va. chord 2: stacc. added by analogy with chord 1 and by analogy with trb.t.

993 ob. cl. trb.t.1 tb. stacc. added by analogy with picc., fl.

993 tr.1 trb.t.2 stacc. added by analogy with trb.b.

994 vl.2 note 5: stacc. added by analogy with vl.1, va.

994 vc. cb. stacc. added by analogy with vl.1, va.

995 vl.2 va. stacc. added by analogy with vc., cb.

996 tr.1 notes 5–6: stacc. added by analogy with vl.1, va., vc., cb.

996 trb.t.2 trb.b. note 4: stacc. added by analogy with vl.1, va., vc., cb.

996 timp. note 3: stacc. omitted

996 vl.2 notes 1–3: stacc. added by analogy with va., vc., cb.

997 trb.b. note 2: stacc. moved to note 3 by analogy with trb.t.2 and by analogy with b.1044

997–998[a] str. b.997 note 5: end of slur emended to b.998[a] note 1 by analogy with bb.997–998[b]

998[a] fg. marc. added by analogy with va., vc., cb.

998[a] cor.3,4 marc. added by analogy with cor.1,2

998[a] trb.t.2 stacc. added by analogy with trb.b.

998[b] str. note 1: stacc. added by analogy with b.998[a]

999[a] picc. note 6: ♮ added

999[a] fg. vl.1 note 1: ♮ added

999[a] trb.b. marc. added by analogy with tr., trb.t.

1000[a] fg. note 1: ♮ added

1000[a] vl.2 va. note 1: stacc. added by analogy with vc., cb.

1000[a] vc. cb. note 3: stacc. added by analogy with vl.2, va.

998[b] cor.1 note 1: e'' emended to c'' as in **B1**–**B2**; **B1**–**B2**: phrase changed in pencil

998[b] cor.3 note 1: e' emended to c' as in **B1**–**B2**; **B1**–**B2**: phrase changed in pencil

998[b] trb.b. note 1: stacc. added by analogy with trb.t.2

998[b] trb.t. trb.b. tb. fourth quaver: stacc. added by analogy with fl., ob., cl., fg.

999 picc. fl. cl. stacc. added by analogy with ob., fg.

999 cor.1 **A**: note 1: ♯ added in pencil

999 cor.3,4 stacc. added by analgy with cor.1,2

999 trb.t. stacc. added by analogy with trb.b., tb.

1012 picc. notes 4–8: stacc. added by analogy with bb.1009–1011, 1059

1013 tr. stacc. added by analogy with ob., cl., fg., cor.1,2

1014 cor.1,2 stacc. added by analogy with ob., cl., fg. and by analogy with b.1013

1014 tr. stacc. added by analogy with ob., cl., fg.

1016 fl. note 2: ♮ added

1017 cl. cor.1,2 stacc. added by analogy with ob., fg.

1017 tr. articulation added by analogy with ob., fg.

1017 vc.1 cb. added by analogy with vl.1

1018 cor.1,2 ***p*** added by analogy with cor.3,4, tr., trb.t., trb.b.

1018 vl.1(2) chord 1 bottom note: $f^{\sharp\prime}$ emended to e'

1025 cl. ***mf*** added by analogy with picc., fl., ob., fg., cor.1,2, tr.2, trb.t., trb.b., tb.

1025 cor.1,2 marc. added by analogy with b.1026

1025 cor.3,4 tr.2 cb. fourth semiquaver: stacc. added by analogy with cor.1,2, vc.

1025 cor.3 ***mf*** *cresc.* added by analogy with cor.1,2

1025 cor.3,4 tr.2 eighth semiquaver: stacc. added by analogy with cor.1,2

1025 tr.2 *cresc.* added by analogy with ww., cor., trb.t., trb.b., tb., timp., trgl., str.

1025 vl.1 stacc. added by analogy with b.1072

1025 vl.2 va. note 2: stacc. added by analogy with cor.1,2, vc.

1025 vl.2 vc. cb. eighth semiquaver: stacc. added by analogy with va.

1026 cor. vl.2 va. vc. note 2: stacc. added by analogy with tr.2, cb.

1027–1028 ob. cl.2 b.1028: beginning of incomplete tie added to b.1027 note 1

1027–1028 cor. b.1028 end of incomplete tie added

1027 trgl. two slashes emended to three by analogy with timp.

1027–1028 va. two slashes emended to three as in **B1**–**B2** and by analogy with timp.

1030 vl.1,2 va. vc. ***f*** added by analogy with fg., brass, cb.

A: bar cancelled in pencil (Horneman?)

1031–1032 1031 cor.1 note 1: marc. added by analogy with fg. and by analogy with b.984; note 3: end of slur emended to b.1032 note 1 by analogy with b.985

1031 cor.3 marc. added by analogy with cor.2

1031–1034 cor.4 b.1033: beginning of incomplete slur added to b.1031 note 2 by analogy with bb.984–987

1031–1032 trb.t. phrase added as in **B1**–**B2** and by analogy with bb.984–985, 1078–1079

1031 vl.2 note 2: marc. added by analogy with ob.1, cl.1, cor.1 and by analogy with b.984

1032 tr. notes 2–3: stacc. added by analogy with b.985

1032 gr.c. ***f*** added by analogy with timp., perc. and by analogy with b.1079

1033 fl. note 1: stacc. added by analogy with picc., ob., cl., vl.1

1033 cl.2 note 2: ♮ added

1034 picc. fl. note 1: grace note added by analogy with vl.1 and by analogy with bb.987, 1038, 1080

1034 cl. note 1: stacc. added by analogy with picc., fl., ob.

1034 cl.1 note 4: stacc. added by analogy with ob.1

1035–1036 cor.2 slur added by analogy with bb.988–989

1036 picc. fl. ob. cl. note 1: stacc. added by analogy with vl.1 and by analogy with bb.989, 1083

1036 cor.1 notes 2–3: tie omitted by analogy with cor.4 and by analogy with b.989

1036 vl.1 notes 2–3: $b^{\natural\prime}$–c'' emended to a'–$b^{\natural\prime}$ by analogy with picc., fl., ob., cl.

1037 tamb.picc. first quaver:  emended to  as in **B1**–**B2** and by analogy with bb.990, 1084

1038 fg.1 beginning of phrase added as in **B1**–**B2** and by analogy with bb.991, 1085

1038–1039 fg.2 incomplete slurs emended (see also bb.991–992)

1039 trb.t. vl.2 va. stacc. added by analogy with b.992

1040 fl. ob. cl. tr.2 trb.t.1 stacc. added by analogy with picc.

1040 tr.1 trb.t.2 stacc. added by analogy with trb.b.

1040 trb.t.2 trb.b. ***f*** added by analogy with b.993 and by analogy with tr.1

1040 va. chord 1: stacc. added by analogy with vl.1,2, vc., cb.

1041 cor.3,4 tr.1 marc. added by analogy with cor.1,2 and by analogy with b.994

1041 tr.2 marc. added by analogy with cor.1,2 and by analogy with b.994; stacc. added by analogy with b.994

1041 vl.2 va. vc. cb. note 5: stacc. added by analogy with vl.1

1041 vc. cb. notes 6–7: stacc. added by analogy with vl.1,2, va.

1042 vl.2 marc. added by analogy with va., vc., cb.

1042 va. vc. cb. stacc. added by analogy with vl.2

1043 tr.1 stacc. added by analogy with picc., fl., ob., cl., vl.1

1043 tr.2 fourth quaver: added by analogy with b.1044; **B1**–**B2**: phrase changed in pencil **C1**: note as tr.1

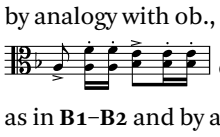
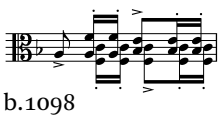
1043 trb.t.2 trb.b. note 4: stacc. added by analogy with str.

1044 tr. second crotchet: marc. added by analogy with cor.

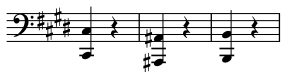
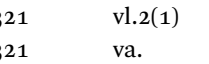
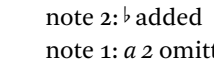
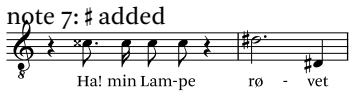
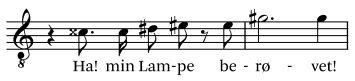
1044 tr.2 first dotted quaver:  added by analogy with b.997; **B1**–**B2**: phrase changed in pencil; **C1**: note as tr.1

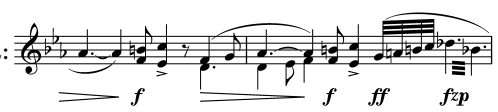
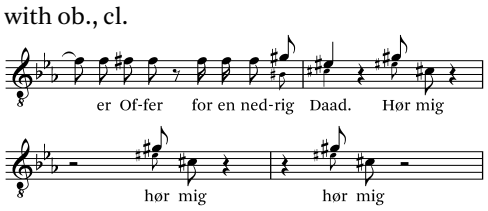
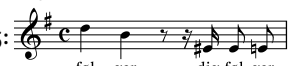
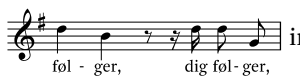
1044 trb.t.2 stacc. added by analogy with trb.b.

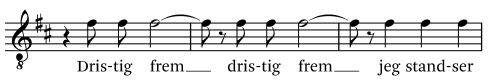
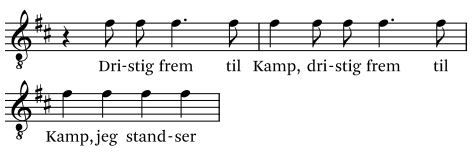
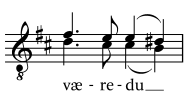
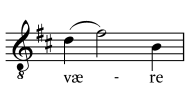
1044 timp. ***f*** added by analogy with bb.997, 1091

1045	trb.t. tb.	marc. added by analogy with trb.b. and by analogy with b.998b; stacc. added by analogy with fl., ob., cl., fg.
1045	str.	note 1: stacc. added by analogy with b.998[a]
1046	fl. ob. cl. fg. cor. trb.t. trb.b. tb. str.	stacc. added by analogy with picc. and by analogy with b.999 (ob., fg., cor., trb.b., tb., str.)
1046	cor.1	note 1: ♯ added
1049	vl.1	notes 2, 5, 8, 11: marc. and stacc. added by analogy with b.1002
1054	ob.1	note 6: stacc. added by analogy with b.1007; note 6: beginning of slur moved to note 7 by analogy with b.1007
1060–1061	tr.	stacc. added by analogy with ob., cl., fg., cor.1,2; **A**: note 1: ♯ added in pencil
1060–1061	vl.2 va. vc. cb.	added by analogy with vl.1 and by analogy with bb.1013–1014
1062	tr.	note and tie added by analogy with b.1015 and by analogy with ob., cl., fg., cor.1,2
1064	ob.	note 3:  emended to by analogy with b.1017; **A**: tail to and  added in light ink
1064	ob. cl. cor.1	stacc. added by analogy with fg.
1064	tr.	phrase added as in **B1**–**B2** and by analogy with b.1017
1064	vc.1 cb.	added by analogy with vl.1, va.
1064	vc.2	slur added by analogy with vl.2
1065	cor.1,2	***p*** added by analogy with cor.3,4, tr., trb.t., trb.b.
1065	cor.3,4 trb.t.	stacc. added by analogy with cor.1,2, tr., trb.b.
1066–1067	vl.2 va.	note 2: stacc. added by analogy with vc. and by analogy with bb.1068–1071
1068	vc.	note 2: stacc. added by analogy with vl.2, va.
1072	ww. cor. tr.2	***mf*** added by analogy with b.1025
1072	cor.3,4	fourth semiquaver: stacc. added by analogy with cor.1,2, va.
1072	tr.2 trgl.	*cresc.* added by analogy with ww., cor., str. and by analogy with b.1025
1072	tr.2 vl.2 cb.	stacc. added by analogy with cor.1,2, va.
1072	vl.1(2) cb.	*arco* added
1072	vc.	note 4: stacc. added by analogy with cor.1,2, va.
1073–1074	ob.2	b.1073 note 2 to b.1074 note 1: tie omitted by analogy with bb.1026–1027
1073	cor.	note 2: stacc. added by analogy with tr.2, va., vc., cb.
1073	vl.2	articulation added by analogy with cor., tr.2, vc., cb.
1073	va.	note 4: stacc. added by analogy with cor., tr.2, vc., cb.
1074	cor.1,2	***f*** added by analogy with ww., cor.3,4, tr.2 and by analogy with b.1074
1074–1075	va.	two slashes emended to three as in **B1**–**B2** and by analogy with timp.
1076	vc.	marc. added by analogy with vl.1,2, va.
1077–1078		**A**: bar cancelled in pencil (Horneman?)
1077	picc. fl. ob. cl.	***ff*** added by analogy with b.1030
1077	vl.1,2 va. vc.	***f*** added by with fg., brass, cb.
1078	fl. ob.1 cl. cor.1,2,3 tr.1 timp. vl.2 va.	second crotchet: marc. added by analogy with picc., ob.2, fg., cor.4, trb.t., trb.b., tb., vl.1, vc., cb. and by analogy with bb.984, 1031
1078–1079	cl.1	slur added by analogy with ob.1, cor.1
1079	tr.2	stacc. added by analogy with picc., fl., ob., cl., vl.1 and by analogy with b.984
1080	picc.	note 6: a' emended to $b^{\flat\prime}$ by analogy with bb.986, 990, 1033
1080	cl.	note 1: stacc. added by analogy with picc., fl., ob.
1081	fl. cl.	note 1: stacc. added by analogy with picc., ob.
1081	cl.2	note 3: f'' emended to g'' by analogy with bb.987, 991, 1034
1082–1083	cor.2,3,4	b.1083: end of incomplete slur emended
1083	ob.	note 1: stacc. added by analogy with b.1036
1083	ob.2	note 7: a' emended to d'' by analogy with bb.989, 1036
1083	cor.1	notes 2–3: tie omitted by analogy with b.989
1083	cor.4	note 2: stacc. omitted
1083	vl.1	note 1: stacc. added by analogy with picc., fl., cl. and by analogy with bb.989, 1036
1084	ob.2	fourth quaver: $b^{\flat\prime}$–c'' emended to a'–a' by analogy with bb.990, 1037
1084	cl.	note 1: stacc. added by analogy with picc., fl., ob.
1084	cl.2	fourth quaver: $d^{\flat\prime\prime}$–$e^{\flat\prime\prime}$ emended to c''–c'' by analogy with bb.990, 1037
1085	cl.	note 1: stacc. added by analogy with picc., fl., ob.
1086	trb.t. vl.2 va.	stacc. added by analogy with bb.992 (trb.t., va.), 1039 (trb.t., va.)
1087	ob. cl. tr.2 tb.	stacc. added by analogy with picc., fl.
1087	tr.1	note 1: stacc. added by analogy with trb.t.2, trb.b.
1088	cor. tr.	marc. added by analogy with fl., ob., cl. and by analogy with bb. 994, 1041
1088	tr.2	stacc. added by analogy with ob., cl. and by analogy with b.994
1088	trb.t.2 trb.b.	note 1: stacc. added by analogy with bb.994, 1041
1088	timp.	***fz*** added by analogy with tamb.picc., gr.c. and by analogy with b.1041
1088	vl.1 va.	note 5: stacc. added by analogy with vl.2
1088	vc. cb.	stacc. added by analogy with vl.2
1089	tr.	***mf*** added by analogy with trb.t., trb.b., tb., timp., trgl. and by analogy with b.995, 1042
1089	vl.2 va. vc. cb.	stacc. added by analogy with vl.1
1090	tr.1	notes 5–6: stacc. added by analogy with vl.1
1090	tr.2	stacc. added by analogy with trb.t., trb.b., tb.
1091	trb.t.2 trb.b.	stacc. added by analogy with bb.997 (trb.t.2), 1044 (trb.b.)
1092	fg. cor.1,2 tr. trb.t. trb.b. tb.	stacc. added by analogy with cor.3,4
1092	cor.1,2 trb.b. tb.	marc. added by analogy with fg., cor.3,4, trb.t.
1092	str.	note 1: stacc. added by analogy with b.998[a]
1093, 1095, 1096	trb.t.	stacc. added by analogy with cor., tr., trb.b., tb.
1097–1100	fg.	bb.1097–1098, 1099–1100: two slurs emended to one by analogy with ob., cl.
1097	va.	 emended to  as in **B1**–**B2** and by analogy with b.1098
1099	tr.1	articulation added by analogy with b.1098 and by analogy with picc., fl., vl.1,2
1099	trb.t.	stacc. added by analogy with cor., tr.2, va., vc., cb.
1100	tr. trb.t. trb.b. tb. vl.1 va. cb.	stacc. added by analogy with picc., fl., cor., vl.2, vc.
1103	vl.2	stacc. added by analogy with general articulation in the section
1104	va.	***mf*** added by analogy with vc., cb.
1104	cb.	stacc. omitted as in **B1**–**B2** and due to *pizz.*
1108	vl.1	**A**: *rit* added in pencil
1116	vl.1	slur added by analogy with b.1144[a]
1117–1118	vl.(1)	b.1118: end of incomplete slur emended
1117	vc.(1)	added by analogy with vl.1 and by analogy with b.1109
1119	vc.(1)	notes 2–4: added by analogy with vl.1 and by analogy with b.1111
1120	tr.2	***pp*** added by analogy with b.1119 (tr.1, trb.t., trb.b., tb.) and by analogy with b.1112
1124	tr.	notes 1–2: double stems added by analogy with bb.1116, 1144[a], 1149 and in accordance with **C1**
1124	vc.1	note 1: stacc. added by analogy with vl.1 and by analogy with b.1116; note 4: ten. omitted by analogy with vl.1,2, va., vc.2, cb.
1125	fl. ob. vl.1	note 1: stacc. added by analogy with b.1145 (fl., ob.)
1125–1128	trb.b.	marc. added by analogy with cb. and by analogy with bb.1129–1131
1125	vl.2	sixth quaver: $g^{\flat\prime}$ emended to chord ($b^{\flat}$–$g^{\flat\prime}$) as in **B1**–**B2** and by analogy with b.1145[b]
1126	va.	chord 2 note 1: $f^{\flat}$ emended to $e^{\flat}$ by analogy with b.1146 and in accordance with **C1**; **C1**: chord 2 note 1: $f^{\flat}$ changed to d, erased and changed to $g^{\flat}$ in pencil
1127	fg.1	note 1: ♭ added
1128	ob.2	second dotted crotchet:  ($c^{\flat\prime\prime}$–$e^{\flat\prime\prime}$–g) emended to  ($c^{\flat\prime\prime}$) as in **B1**–**B2** and by analogy with b.1148
1128	cl.	slur added by analogy with fg.2 and by analogy with b.1148
1128	vc.	notes 2–3: stacc. added by analogy with notes 5–6 and by analogy with bb.1125–1127; note 4: marc. added by analogy with note 1 and by analogy with bb.1125–1127
1128	cb.	note 1: marc. added by analogy with bb.1125–1127
1129–1130	cl.2	slur added by analogy with b.1149
1129	fg.	stacc. added by analogy with fl., ob., vl.1,2

1129	tr.	note 1: double stems added by analogy with bb.1116, 1144[a], 1149 and in accordance with **C1**
1129	vc.	note 1: stacc. emended to marc. by analogy with note 4 and by analogy with bb.1125–1127, 1130–1131
1130–1131	picc.	marc. added by analogy with bb.1125–1127
1130–1131	fl.	stacc. emended to stacc. and marc. by analogy with ob. and by analogy with bb.1125–1127
1130	tb.	**A**: note 2: ♮ added in pencil
1130	vl.1	note 1: ♭ added
1131	cor.3	note 2: ♭ added
1131	trb.b. tb.	note 2: marc. added by analogy with note 1 and by analogy with bb.1129–1130 and by analogy with cb.
1132	ob.	notes 7–12: stacc. added by analogy with picc., fl., vl.1,2
1132	gr.c.	sixth quaver: 𝅘𝅥𝅯 emended to 𝅘𝅥𝅮 as in **B1**–**B2**; **A**: 𝅘𝅥𝅯 a later addition in pencil
1133	ob. trb.t. trb.b. tb.	stacc. added by analogy with picc., fl., vl.1,2
1133	cl. fg.	note 4: stacc. added by analogy with cor.3,4
1133	va.	chord 1: stacc. added by analogy with vc.
1134	ob.2	note 2: stacc. added by analogy with cor.3,4, vc., cb.
1134	cl. fg.	stacc. added by analogy with ob., cor.3,4, vc., cb.
1134	va.	note 3: ♭ added
1135	cor.3,4 vc. cb.	stacc. added by analogy with fl., ob., cl.
1135	vl.2	stacc. added by analogy with vc.2
1135	va.	note 2: stacc. added by analogy with vc.2; note 3: marc. added by analogy with vc.2
1137		**D**: *dolce*
1137	tr.1	$e^{\flat\prime}$ emended to d' by analogy with b.1109 and in accordance with **C1**; **C1**: $e^{\flat\prime}$ emended to d' in ink
1137–1138	vc.(1)	b.1137: beginning of incomplete slur added by analogy with vl.1 and by analogy with bb.1113–1114
1139	vc.(1)	note 1: beginning of slur moved to b.1138 note 3 by analogy with bb.1114–1115
1140	tr.2	***pp*** added by analogy with tr.1, trb.t., trb.b. and by analogy with b.1112
1144b–1147	trb.t.	**A**: phrase added in pencil
1144a, 1144b	va.	note 1: ♮ added as in **B1**–**B2**
1145b		**D**: *poco più mosso*
1145b–1147	fl.	b.1145 note 6, bb.1146–1147, notes 1, 4: stacc. emended to stacc. and marc. by analogy with ob. and by analogy with bb.1125–1127
1145b	tr.	added by analogy with b.1125
1145b–1147	tb.	added by analogy with b.1148 and by analogy with bb.1125–1128 and in accordance with **C1**
1145b–1148	trb.b.	marc. added by analogy with cb. and by analogy with bb.1129–1131
1145b	trgl.	***mf*** added by analogy with b.1125
1145b	vl.1	notes 1–2: slur omitted by analogy with b.1125; note 1: stacc. added by analogy with fl., ob.
1146	cb.	note 2: marc. added by analogy with note 1 and by analogy with b.1126
1147	fg.1	note 1: ♭ added
1148	va.	stacc. added by analogy with b.1128
1148	vc.	notes 2–3: stacc. added by analogy with notes 5–6 and by analogy with bb.1145–1147
1149	ob.	note 6: stacc. emended to stacc. and marc. by analogy with fl.
1149	fg.1	stacc. added by analogy with fl., ob., vl.1,2
1149	trb.b. tb.	***fff*** added by analogy with fl., ob., cl., fg., cor., tr., trb.t., str. and by analogy with b.1129
1149	tamb.picc.	***p*** added by analogy with b.1129
1150	ob.	notes 1, 4: stacc. emended to stacc. and marc. by analogy with fl.
1151		**D2**: *più mosso* added in ink
1151	vl.2	***mf*** added by analogy with vl.1, va., vc., cb.
1153–1154	cl.1	b.1154 note 4: beginning of slur moved to b.1153 note 1 by analogy with bb.1151–1152
1153	vl.2	note 2: stacc. added by analogy with va., vc., cb.
1154	trb.b. tb.	stacc. added by analogy with trb.t.
1155	cl.	note 1: marc. added by analogy with picc. and by analogy with note 6
1155	cl. va.	*cresc.* added by analogy with picc., fl., ob., fg., cor.1,2, tr., trb.t., trb.b., tb., timp., tamb.picc., vl.1,2, vc., cb.
1155	cor.3,4	***p*** *cresc.* added by analogy with picc., fl., ob., fg., cor.1,2, tr., trb.t., trb.b., tb., timp., tamb.picc., vl.1,2, vc., cb.
1156	cl.	marc. added by analogy with picc. and b.1155 (note 6)
1156	va.	note 2: ♮ added
1157	ob.1	note 2: e' emended to $g^{\sharp\prime}$ by analogy with b.1155
1157	ob.2	note 2: $g^{\sharp\prime}$ emended to b' by analogy with b.1155
1157–1160	cl.	marc. added by analogy with picc. and b.1155 (note 6)
1157–1158	vl.2	stacc. added by analogy with va. (notes 3–4)
1158	va.	stacc. added by analogy with note 3–4 and by analogy with b.1157
1159	ob. fg. cor. tr. trb.t. trb.b. tb. va. vc. cb.	note 2: stacc. added by analogy note 4 (trb.t., vc.)
1159	ob. fg. cor. tr. trb.b. tb. va. cb.	note 4: stacc. added by analogy with trb.t., vc.
1160	fl.	note 5: marc. added by analogy with picc., cl.
1160	ob. fg. cor. tr. trb.t. trb.b. tb. va. vc. cb.	note 2: stacc. added by analogy with note 4 (ob., trb.t., vc.)
1160	fg. cor. tr. trb.b. tb. va. cb.	note 4: stacc. added by analogy with ob., trb.t., vc.
1161	ob. fg. tr. trb.b. tb.	marc. added by analogy with picc., fl., cl., cor., trb.t., vc., cb.
1163	ob. cl. fg. tr.1	marc. added by analogy with cor., trb.b., tb., va., vc., cb.
1163	cor.3,4 tr.2 va.	third to fourth semiquaver: stacc. added by analogy with b.1165 (cor.)
1165	tr.2 va. vc.	third to fourth semiquaver: stacc. added by analogy with cor.
1165	trb.b.	articulation added by analogy with cb.
1166	ob. fg. trb.b.	stacc. added by analogy with cl., cb.
1167	cor.3,4	notes 1–2: stacc. added by analogy with cor.1,2 and by analogy with b.1168
1167–1169	tr.2 va.	notes 1–2: stacc. added by analogy with cor.1,2
1167–1169	trb.b. tb.	marc. added by analogy with cb.
1168	fg.	marc. added by analogy with vc. and by analogy with b.1167
1169	cor.3,4	notes 1–2: stacc. added by analogy with cor.1,2 and by analogy with b.1168
1170	trgl. tamb.picc.	***f*** added by analogy with b.969
1171	ob.	stacc. added by analogy with trb.t., vc.
1171	cor.	**A**: note 4: ***p*** added in pencil; stacc. added by analogy with cl., fg.
1171	tr.1	stacc. added by analogy with cl., fg.
1171	tr.1 trb.t.1 trb.b.	marc. added by analogy with ob., vc.
1171	gr.c.	note added by analogy with b.969
1172	cor. vc.	stacc. added by analogy with cl., fg., vl.2, va.
1172	vl.1	stacc. added by analogy with picc., fl.
1173	ob. trb.t. trb.b.	stacc. added by analogy with vc.
1173	cl.1 tr.2	note 1: ♯ added
1173	tr.	stacc. added by analogy with cl., fg., cor., vc.
1173	tr.1 trb.t.	marc. added by analogy with ob., trb.b., vc.
1173	tb.	marc. added by analogy with cb.
1173	gr.c.	note added by analogy with b.969; ***f*** added by analogy with b.972
1173	va.	stacc. added by analogy with cl., fg., cor., vc.
1174	picc.	***mf*** added by analogy with bb.1173 (fl.), 1173 (fg., str.) and by analogy with b.973
1174	vl.2	added by analogy with vl.1, va., vc. and by analogy with b.973
1175	cl.2	***mf*** added by analogy with the general dynamic level and by analogy with b.974
1175	cor.4	marc. added by analogy with cor.1,2
1175	vc.	stacc. added by analogy with fg., vl.1,2, va.
1176	cor.2	note 1: ♯ added
1176–1177	cor.1,2,4	b.1177: end of incomplete slur emended
1176	vl.1	grace note added by analogy with picc., fl.
1177, 1178	cb.	stacc. added by analogy with vc.
1179	vc.	note 3: stacc. added by analogy with bb.1177–1178, 1180
1179	cb.	note 1: stacc. added by analogy with vc.; note 2: stacc. added by analogy with bb.1177–1178 (vc.), 1179–1180

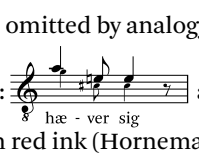
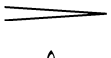
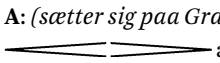
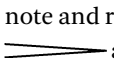
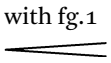
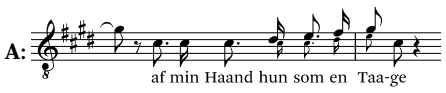
1181	cl.2	***mf*** added by analogy with picc., ob. and by analogy with the general dynamic level
1181	fg.	*cresc.* added by analogy with ob.
1181	vc.	articulation added by analogy with bb.1177–1178, 1180
1182	cor.1,2	stacc. added by analogy with cor.3,4
1182–1184	trb.b. tb.	**B1**–**B2**: 
1187	cor.3	note 1: ♯ added
1187	tr.	marc. added by analogy with ob., fg., cor., trb.t., trb.b., tb.
1187	tr. trb.b. tb.	stacc. added by analogy with trb.t.
1187, 1188	va. vc. cb.	stacc. added by analogy with ob., fg., cor.
1189	picc. fl. ob. cl.	note 2: stacc. added by analogy with cor.1,2, trb.t., trb.b., tb.
1189	fg. cor.1,2	note 1: stacc. added by analogy with ob., trb.t.
1189	cor.3,4 tr. trb.b. tb. va. vc. cb.	stacc. added by analogy with trb.t.
1190	fl. va. vc. cb.	stacc. added by analogy with picc., ob., cl., cor., tr.2, trb.t., trb.b., tb.
1191	vl.1,2	*trem.* added
1193	vc.	note 1: ♮ added
1194	cor.3,4	stacc. added by analogy with tr.
1194	va.	fifth quaver: three slashes and beam emended to two slashes and beam
1195	tb. va. cb.	note 1: ♮ added
1196	fl.1	stacc. added by analogy with fl.2
1196–1197	cor.1	b.1197: end of incomplete tie added
1197–1198	fl.	stacc. added by analogy with b.1196 (fl.2) and by analogy with fg., trb.t.2, trb.b., vc., cb.
1198	trb.b.	stacc. added by analogy with fg., trb.t.2, vc., cb.
1199–1202	fl.	note 1: stacc. added by analogy with b.1200 (vl.1,2)
1199–1201	fg.	note 4: *E* emended to *B′* as in **B1**–**B2** and by analogy with b.1202
1199	vl.1,2	note 1: stacc. added by analogy with b.1200
1201–1202	trb.t.2	note 1: *e* emended to $g^{\sharp}$ as in **B1**–**B2** and by analogy with b.1202
1202	cor.2	note 4: *a′* emended to $f^{\sharp\prime}$ as in **B1**–**B2**
1202	vl.1,2	stacc. added by analogy with b.1200
1204	tr.	stacc. added by analogy with ww., cor., trb.b., tb., vc., cb.
1205	cor.1,2	notes 2–3: stacc. added by analogy with tr.1
1210	tr.2	note 1: ♯ added
1210	vl.1	first quaver: *e″* emended to chord (*e″*–*e‴*) as in **B1**–**B2** and in accordance with **C1**
1217–1218	ob.1	slur added by analogy with cl.2
1223	cor.2	***pp*** added by analogy with ob.1, cl.2, fg.2
1227		**D**: *molto rallentando*
1227	vl.2(1)	note 1: ♭ added
1227	va.	notes 2, 4: ♭ added
1228	vl.1(2)	slurs added by analogy with vl.2, va.
1232		**D**: *Moderato*
1239	cor.3	***mf*** added by analogy with 2
1241	fl.1	note 2: end of slur emended to note 3 by analogy with bb.1242, 1246
1244	cor.2	ten. emended to *tenuto* and marc. by analogy with bb.1239–1240, 1243
1245	fl.1 ob.1	note 2: end of slur emended to note 3 by analogy with bb.1242, 1246
1248	cor.3,4	stacc. added by analogy with fg.
1250	vl.2	stacc. added by analogy with va., vc., cb.; ***ff*** added by analogy with fl., ob., cl., vl.1, va., vc., cb.
1251	cl.	note 2: ***f*** emended to ***ff*** by analogy with picc., fl., cor., str.
1252	fl.	stacc. added by analogy with picc., vl.1
1253	fl.	added by analogy with vl.1,2, va.
1253	vl.2	stacc. added by analogy with cl.1
1253	vc.	note 3: *tr* moved from note 4
1256	va.(1)	note 2: ♮ emended to ♭
1262	cl.2	ten. added by analogy with fl.1, ob.1, vl.1, va.1
1263	cl. va.	ten. added by analogy with vl.1,2
1264	fg.	marc. added by analogy with cor.1,2,3 and by analogy with bb.1260–1263, 1265–1266; note 1: *g* emended to *d′* as in **B1**–**B2** and by analogy with b.1243 and in accordance wirth **C1**
1264	trb.t.1	second crotchet: 𝄽 added by analogy with bb.1260–1261, 1262–1264, 1267 and in accordance with **C1**
1266	fl.1	ten. added by analogy with ob., cl.2, vl.1, va.1 and by analogy with b.1267
1267	cor.4	note 2: stacc. added by analogy with fg.
1267	va.	ten. added by analogy with fl., ob., cl., vl.1,2
1268–1269	cor.1	b.1269: end of incomplete slur emended
1268–1269	cor.2	b.1269: end of incomplete slur emended; b.1269 notes 1–2: tie added
1268	trgl.	two slashes emended to three by analogy with timp.
1268	vl.1	first crotchet: $c^{\sharp\prime\prime\prime}$ emended to chord (*a′*–$c^{\sharp\prime\prime\prime}$) as in **B1**–**B2** and in accordance with **C1**
1268	vl.2	stacc. added by analogy with cor.3,4, vc., cb.
1269	cl.2	note 2: ♯ added
1269	fg.	note 2: stacc. added by analogy with cl., cor., va., vc., cb.
1269	trgl.	***fz*** added by analogy with bb. 1268, 1270–1271
1269	vl.1	***fz*** added by analogy with fl., ob., cl., fg., cor., trb.t., trb.b., tb., vl.2, va., vc., cb.; first crotchet: $c^{\sharp\prime\prime\prime}$ emended to chord (*a′*–$c^{\sharp\prime\prime\prime}$) as in **B1**–**B2** and in accordance with **C1**
1270	fl.	first crotchet:  emended to  as in **B1**–**B2** and by analogy with fg., vl.1, va.
1271, 1272	trb.t.1	note 1: ♯ added
1271	cb.	stacc. added by anaology with fg., vl.2, vc.
1272	trb.t.	***fz*** added by analogy with b.1270
1272	vl.1	note 1: ♯ added
1272	va.	chord 2 note 2: ♮ added
1272	cb.	note 2: stacc. added by analogy with cl., fg., cor.3,4, vl.2, va., vc.
1273	fg.	stacc. added by analogy with va.
1273	vc.	marc. added by analogy with va.
1277	cl.	***fz*** added by analogy with picc., fl., ob., vl.1,2
1277	tr.	*tenuto* added by analogy with trb.t.
1278	tr.	*tenuto* and marc. added by analogy with trb.t.
1289	ob.	note 2: stacc. added by analogy with fl., cl., fg., cor.4
1289	cl.	***f*** added by analogy with ob., fg., cor., tr., trb.t., trb.b., tb.
1289	cor.2 tr.	stacc. added by analogy with fl., cl., fg., cor.4
1291, 1292	cl.	♭ emended to ♮
1293	tr.	stacc. added by analogy with fl., ob., cl., fg., cor.2,4
1293	va.	notes 1–12: slur omitted
1296–1297	vl.1,2 va.	b.1297: end of incomplete slur emended to b.1296 note 12 as in **B1**–**B2**
1307–1308	fg.	stacc. added by analogy with ob.
1311	tr.	***fz*** added by analogy with ob., cl., fg., cor., trb.t., trb.b., tb., timp., str.
1314	cor.1,2	phrase and slurs to following bar added as in **B1**–**B2**
1315	vl.2 va.	trem.-slashes added by analogy with vl.1 and bb.1311–1314, 1316
1317	va.	*tenuto* added by analogy with vl.2
1321	vl.2(1)	note 2: ♭ added
1321	va.	note 1: *a 2* omitted
1323	cl.2	**A**: note 1: *a′* changed to $g^{\sharp\prime}$ in pencil
1323	vl.2	slur added by analogy with vl.1, va., vc.
1325		**D**: *non slentando*
1328	cl.	**A**: note 1: ♯ added in pencil
1328–1329	trb.b. tb.	slur added by analogy with fl., ob., cl., fg., cor.1,2,3, trb.t.
1329	ob.	notes 2–4: stacc. added by analogy with fl., cl., vl.1,2, va., vc.
1329	fg.	stacc. added by analogy with fl., cl. vl.1,2, va., vc.
1329	SEND.	note 7: ♯ added
1330–1331	ALAD.	 emended to  as in **D**
1333	vl.2	chord 2: emended to as in **B1**–**B2** and by analogy with b.1335
1333	va.(2)	chord 5: bottom note added by analogy with the other chords of the bar and by analogy with b.1335
1334	SEND.	note 1: ♯ added
1334	vc. cb.	***fp*** added by analogy with fg. and by analogy with b.1332
1335	timp.	***ff*** added by analogy with b.1333
1337	vc. cb.	***ff*** added by analogy with va.
1340	T.2	note 1: ♯ added
1340	vc. cb.	note 11: ♯ added

1345	vc. cb.	rest 1: 𝄐 omitted by analogy with the other instr.
1348–1349	vl.1,2 va.	added by analogy with fl., ob., cl., fg., vc., cb.
1348	va.	note 7: marc. added by analogy with fl., ob., fg., vl.1,2, vc., cb.
1349	ob.1	note 5: marc. added by analogy with cl.2
1349	SEND.	note 5: *e* emended to *g* as in **C2**, **D**
1350–1351	cl.1	tie added
1350	fg.2	note 4: ♮ added
1351	cl.	fourth dotted crotchet: ***mf*** omitted
1352	picc.	note 2: g''' emended to $e^{\flat}'''$ as in **B1**–**B2** and by analogy with b.1353
1352–1353	vl.2	**B1**–**B2**: 
1352–1353	va.	added by analogy with fl., ob., cl., fg., vl.1,2, vc., cb.
1355	trb.b. tb.	note 2: 𝅗𝅥 emended to 𝅗𝅥 by analogy with tr., trb.t.
1355	1.TERN.	note 3: 𝅗𝅥 emended to 𝅗𝅥. as in **C2**, **D**
1355	2.TERN.	note 3: 𝅗𝅥 emended to 𝅗𝅥. as in **D**
1355	SULT. VIZ.	note 3: 𝅗𝅥 emended to 𝅗𝅥. as in **D**
1355	SEND.	note 3: 𝅗𝅥 emended to 𝅗𝅥. as in **C2**, **D**
1355	A.	note 1: ♮ added
1357		**D**: *L'istesso tempo*
1357	ob.1 trb.t.1 A.	note 1: ♮ added
1357	vl.2	***f*** added by analogy with vl.1
1357	va.	note 3: ***fz*** added by analogy with ww., cor., vl.1,2, vc., cb.
1358	cl.	*a 2* added by analogy with fl., ob. and in accordance with **C1**
1358	cb.	***fz*** added by analogy with vl.1,2, va., vc.
1360	cb.	note 3: ♭ added
1361–1362	ob.2 cl.	b.1361 note 1: beginning of slur emended to b.1360 note 2 by analogy with fg., vl.1, vc., cb.
1361–1362	cor.3,4	added by analogy with cor.2
1361	vl.2	***f*** emended to ***fz*** by analogy with ob.2, cl., fg., vl.1, vc., cb.
1361	va.	***fz*** added by analogy with vc., cb.
1362	cor.3,4	note 3: marc. added by analogy with cor.1,2
1362	vl.1	note 3: ***f*** emended to ***fz*** as in **B1**–**B2** and by analogy with vl.2, va., vc., cb.
1362	va.	note 1: ***fz*** added by analogy with fg., vc., cb.
1363–1364	fl.	b.1363: end of incomplete slur omitted by analogy with ob., cl.
1363–1366	ALAD.	 alternative phrase added in red ink (Horneman)
1364–1365	cor.3,4	b.1364 note 2 to b.1365 note 1: ***fz*** added by analogy with cor.1,2
1364	trb.b. tb.	note 3: ***f*** omitted by analogy with **B1**–**B2**
1365	vl.1	note 3: ♯ added
1366–1367	va.	b.1367: end of incomplete slur emended
1367		**D**: *Molto allegro*
1367	ALAD.	note 1: ♭ added as in **C2**, **D**
1367	va.	note 1: ***fz*** omitted by analogy with vl.1,2, vc., cb.
1370	va.	𝄐 added by analogy with vl.1,2, vc.
+1376–1377	cb.	b.+1376 note 1 to b.1377 note 2: slur added by analogy with vc.
1383	cl.1	**A**: note 1: g'' changed to d'' in pencil; note 6: g'' changed to f'' in pencil
1389	fg.	added by analogy with ob.1, str.
1399		**D**: first to second quaver: stacc.; third to fourth quaver: *non stacc.*
1406	vl.1(2)	slur added by analogy with vl.1(1)
1407	vc.(1)	note 6: f' emended to a' as in **B1**–**B2** and by analogy with vl.1
1409	vc.	seventh quaver: ♮ added
1410	fl.	added by analogy with str.
1421–1423	trb.t.	ten. added by analogy with b.1420 and by analogy with tr., trb.b., tb.
1424–1425	fg.	b.1424: beginning of incomplete slur added
1425–1426	vc.	slurs added by analogy with vl.1,2
1427	cor.4	note 1: ♯ added
1427–1428	tr.1	tie added by analogy with fl.1, fg., cor.3, timp., cb.
1429	vl.1	note 1: ***ff*** omitted
1429	vl.2 va. vc. cb.	stacc. added by analogy with vl.1
1433	vl.1	fourth crotchet: ***ff*** omitted
1434	vc.	fourth crotchet: ***f*** omitted
1435	vc.	first crotchet: dotted 𝅗𝅥 𝅘𝅥𝅯 emended to 𝅗𝅥 𝄾 𝅘𝅥𝅯 by analogy with fg., vl.1,2, va. and by analogy with b.1435
1436	ob. cl.	fourth crotchet: 𝅗𝅥 𝄾 emended to 𝅗𝅥 as in **B1**–**B2**; **A**: b.1437note 4 to b.1438 note 1: slur; flag, rest seem to be a later change; slur not erased
1437	vl.2	tie added by analogy with vl.1
1438	fl.1	𝅝 added; **A**: no indication of *a 2*, *1.*, or *2.* but downwards positioned slur implies that only fl.2 is playing the note, see also b.1443
1438	va.	note 1: marc. added by analogy with vl.1,2
1438	vc.	marc. added by analogy with vl.1,2
1439	vc.	first to fourth crotchet: stacc. omitted as in **B1**–**B2** and by analogy with b.1444 and in accordance with **C1**
1440	fl. ob. cl.	***f*** added by analogy with picc.
1440	ALAD.	**A**: notes 1–2: 𝅗𝅥 (f'') added in red ink (Horneman)
1441	fg.	note 1: marc. added by analogy with va., vc., cb.; ***fz*** added by analogy with vc., cb.
1441	A.	**A**: notes 3–5:  changed to  in pencil
1441	va.	***fz*** added by analogy with vc., cb.
1441	cb.	marc. added by analogy with va.
1442	cor.3,4	*cresc.* added by analogy with fg., cor.1,2, tr., str.
1442	vc.	marc. added by analogy with vl.1,2, va.
1443	tr.1	note 4: ♯ added
1443	vc.	third quaver: ♯ added; seventh quaver: *B* emended to $A^{\sharp}$ by analogy with cb.; marc. added by analogy with vl.1,2, va.
1444	fg.	***fz*** added by analogy with picc., fl., ob. cl., brass
1445	ALAD.	**A**: notes 1–2: f'' added in added in red ink (Horneman)
1447	vc.	quavers emended to semiquavers as in **B1**–**B2**
1449	ob.2	note 3: ♮ added
1449	va.	third crotchet: ♮ added
1450	fl.2	note 3: ♮ added
1451–1452	fl. ob. cl. cor.3,4	b.1452: end of incomplete slur emended by analogy with fg.
1453	trb.b. tb.	note 2: marc. omitted by analogy with str. and by analogy with b.1455
1456	A. T. B.	note 1: ♮ added
1457–1459	tr.	𝅝 added in accordance with **C1**; **A**: no indication of *a 2*, *1.*, *2.*
1457, 1458	trb.b. tb.	emended to marc. by analogy with fg., cor. (b.1456), and by analogy with cor. (b.1457)
1457	B.1 B.2	**A**: notes 1–2: slur added in pencil
1458	fg.	marc. added by analogy with cor. and by analogy with b.1456
1458	trb.b.	**A**: note 1: ♮ added in pencil
1458	B.1 B.2	**A**: notes 1–2: slur added in pencil
1460–1467	va.	stacc. added by analogy with b.1459 and by analogy with vc., cb. (bb.1464–1466)
1460	S.	note 1: ♮ added
1460–1464	cb.	stacc. added by analogy with b.1459
1461, 1462	fg.	note 2: ♮ added
1465–1467	ALAD.	**A**: b.1465 note 1 to b.1467 note 1: g'' added in red ink (Horneman)
1466	A.	note 4: e' emended to g' as in **D2** and by analogy with S., T., B.
1466	va.	note 6: ♮ added
1467–1468	fl. ob. cl. fg.	b.1468: end of incomplete slur emended
1468	fg. cor.1,2 trb.b. tb. str.	seventh quaver: stacc. added by analogy with picc., fl., ob., cl., cor.3,4, tr.
1471	trb.b. tb.	***pp*** omitted
1473	fg.1	added by analogy with fl., cl., cor.3,4
1475	fl. cl. fg. cor.3,4 va. vc. cb.	added by analogy with vl.1,2
1475	vl.2(2)	note 1: ♮ added
1476	fl. cl.	added by analogy with vl.1,2
1477	A.	**A**: note 1: ♮ added in pencil
1477	va.(1)	chord 1 note 2: ♮ added

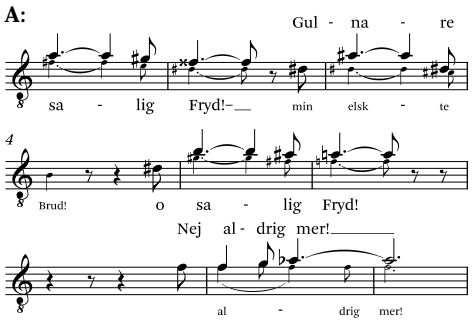
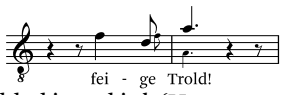
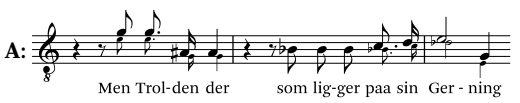
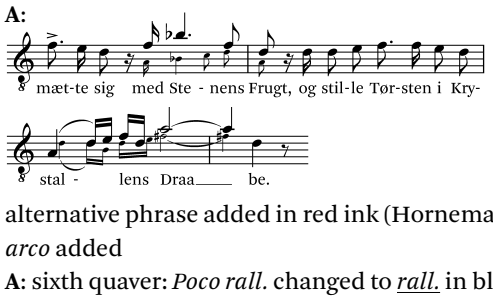
1480–1481	cor.1	tie added by analogy with fl., ob., cl., fg., cor.3,4
1480–1481	cor.2	slur added by analogy with fl., ob., cl., fg., cor.3,4
1480	vc.	***f*** added by analogy with fl., ob., cl., fg., cor., vl.1,2, va., cb.
1481–1483	ALAD.	 emended to  as in **C2**, **D**
1481	cor.3,4 tr.	***fz*** added by analogy with fl., ob., cl., fg., cor.1,2
1481	vc.	note 1: stacc. omitted by analogy with va., cb.
1482	vc.	note 1: stacc. omitted by analogy cb. and by analogy with bb.1485–1486
1483	cor.3,4	note 4: ***f*** emended to ***fz*** by analogy with ww., cor.1,2, va., vc., cb.
1483	tr. trb.t. trb.b. tb. timp.	note 2: ***fz*** added by analogy with ww., cor.1,2, va., vc., cb.
1483	timp.	second and fourth crotchet: 𝄽 emended to notes as in **B1**–**B2** and in accordance with **C1**
1485–1486	ALAD.	**C2**, **D**: b.1485 note 1 to b.1486 note 1: no lower part
1485–1486	A.	*f″*–*e″* emended to *d″*–*a*♯*′* as in **D**
1485–1486	T.	**D**: b.1487 note 1 to b.1488 note 2: no upper part
1486–1487	ob.	b.1487: end of incomplete slur emended by analogy with picc., fl., cl., cor.
1486–1497	fg.	b.1486: beginning of incomplete slur added by analogy with picc., fl., cl., cor.
1486	fg.1	note 1: ***fz*** omitted by analogy with picc., fl., ob., cl., cor.1,2
1486	cor.3,4	note 1: ***fz*** omitted as in **B1**–**B2** and by analogy with picc., ob., cl., cor.1,2
1487	T.	 emended to  as in **D**
1487	va.	***fz*** added by analogy with picc., fl., ob., cl., fg., vl.1,2, vc., cb.
1488	T.	note 1: *vor* emended to *du;* as in **D**
1488	vl.1	note 5: marc. added by analogy with picc., fl., ob., cl., cor.1,2
1489–1490	fg.	b.1489: beginning of incomplete slur omitted
1489–1490	cor.1,2	b.1490: end of incomplete slur emended
1490	ob.	notes 2–3: stacc. added by analogy with picc., fl., cl., fg., cor., tr., trb.b., tb.
1490	fg. cor. tr. trb.t.	seventh quaver: stacc. added by analogy with picc., fl., ob., cl.
1490	cor.3,4	stacc. added by analogy with tr.1
1490	trb.t.	note 1: stacc. added by analogy with picc., cl., fg., cor., tr., trb.b., tb.
1491	cor.3,4	***fff*** added by analogy with ww., tr., trb.t., trb.b., tb., timp., str.
1491–1494	ALAD.	**C2**, **D**: no lower part
1491–1493	S.	**D**: no upper part
1491	vl.2	*marcato* added by analogy with vl.1, va.
1492	T.	**D**: *b′*
1496	vc.2	note 5: ♯ added
1497	timp.	note 2: ♯ added
1498	fg. vc. cb.	stacc. added by analogy with b.1497
1498	timp.	note 2: ♯ added
1503–1505	timp.	tie added by analogy with ww., brass., str.

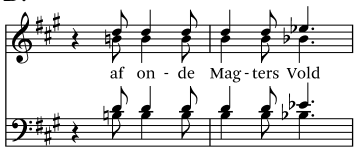
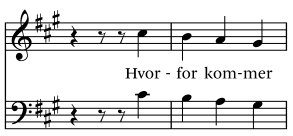
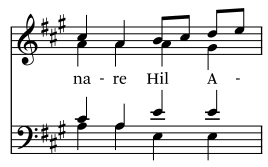
ACT FOUR

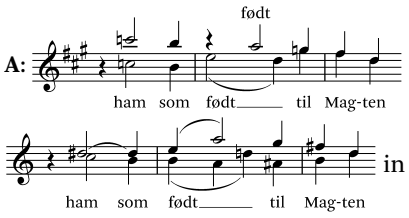
Bar	Part	Comment
1–3	timp.	trem.-slashes emended from two to three by analogy with bb. 9–11, 13–14
2	vl.1	*div.* moved from b.6
2	vc.	*div.* added
5–6	timp.	trem.-slashes emended from two to three by analogy with bb. 9–11, 13–14
6	va.	*div.* added
8	fg.1	***p*** added by analogy with fl., cl.
8	vl.2	***p*** added by analogy with vc.
10		**A**: *(Tæppet gaar op–) Kirkegaard. (Aladdin ligger sovende ved sin Moders Grav.)*
10	vl.2	*div.* added
10–11	cb.	b.10 note 1: end of incomplete slur emended
12	fg.1	added by analogy with fl., cl.
12	vl.2	*unis.* added
15	ob.	marc. added by analogy with cl.1, fg.2, cor.3,4, trb.t.
15	cor.1,2	marc. added by analogy with fl., cl.2, fg.1
15	vl.1 va.	*unis.* added
16	A.	**A**: note 1: ***pp*** added in red crayon
18	A.1	**A**: note 1: ***pp*** added in red crayon
18	vl.1	notes 3–4: tie added by analogy with va.
23–29	CORO	**A**: above top stave: added in blue crayon
23	vl.2	*div.* added
23	vl.2(2)	first dotted crotchet: ♯ added; second dotted crotchet: ♮ added
29–30	vl.2	added by analogy with ww., cor.3,4, vl.1, va., vc., cb.
31	cor.4	note 1: ***p*** omitted by analogy with ob.1, cl.1, vl.1, vc., cb.
31	va.	*div.* added
33	B.	**D**:
33–34	vl.2	added by analogy with trb.t., trb.b., tb., va., vc., cb.
33	va.	*unis.* added
33–34	va.	two slurs one in each bar emended to one by analogy with vl.2
34–35	cor.1	b.35: end of incomplete slur emended
36	S.	**A**: above stave: cresc added in red crayon
36	vl.2	*cresc.* added by analogy with ob., fg., cor.1,2, trb.t.2, trb.b., tb., vl.1, va., vc., cb.
37	cor.3	*cresc.* added by analogy with fl.
38	va.	note 1: ♮ added
39	tb.	♮ added
39	A.1	note 3: ♮ added
40	trb.t.2	note 1: ***f*** emended to ***ff*** by analogy with ww., cor.1,2,3, tr., trb.b., tb., str.; notes 1–5: omitted by analogy with trb.b., tb., va., vc., cb.
40	trb.b. tb.	***fz*** added by analogy with trb.t., va., vc., cb.
40	S. B.	**A**: below stave: ***p*** added in blue crayon
42–43	ob. cl. fg. cor.1,2	stacc. added by analogy with previous bar
42	vl.1,2	*unis.* added
44–45	A. T. B.	b.45: end of incomplete slur added
45	S. B.	**A**: below stave: ***p*** added in blue crayon
45–46	vl.2	b.46 note 1: beginning of slur emended to b.44 note 3 by analogy with vl.1, va., vc.
50–51	cl.	b.51: end of incomplete tie added
50	cor.3	added by analogy with cl.
52	A.	♮ added as in **D**
54	cor.3	***pp*** added by analogy with cl.
66	va.	chord 1 note 2: ♮ added
68–73	vl.1	phrase changed from double stems to single stems
80–81	vc. cb.	b.81: end of incomplete slur added
86	cb.	note 1: ***f*** emended to ***fz*** by analogy with fg.2, cor., trb.b., tb., timp., vl.1,2, va., vc.
87	fg.2 vl.1 va. vc. cb.	***p*** added by analogy with cor., trb.b., tb., timp., vl.2
88–89	B.1	tie added
89	cb.	note 2: ♮ added
90	picc. fl. ob. cl.	**A**: note 1: ***f*** changed to ***mf*** in ink
90–93	cor.2	slur added by analogy with ww.
91	cor. tr. trb.b. tb.	**A**: erased
93–94		**A**: section cancelled in pencil (Horneman?)
94	vc.	stacc. added by analogy with vl.1,2, va.
95–96	fg.1	b.95: beginning of incomplete slur omitted; note 3: stacc. added by analogy with vc., cb.
95	vl.2	marc. added by analogy with vl.1, va., vc.
96	va.	*div.* added
97	fl.2	note 2: *c‴* emended to *a″* as in **B1**–**B2** and by analogy with b.93
97	vl.2 va.	*unis.* added
99	cl. fg. cor.3,4	added by analogy with str.
99	va. vc.	*div.* added
99–100	vc.2	b.100: end of incomplete slur added

102	S.	**A**: note 1: ***pp*** added in red ink
104	va.	*unis.* added
105–106	vc.(2) cb.	b.106: tie added as in **B1**–**B2** and by analogy with bb.106–112 (cb.)
110–111	vc.(2)	tie added as in **B1**–**B2** and by analogy with cb.
111	B.	note 1: ♮ added as in **D**
111	vl.2	note 2: ♮ added by analogy with vc.2, cb.
112	vc.	*unis.* added
119–122	vl.1 va.	**A**: b.119 note 1, b. 120 note 2, b.121 note 1, b.122 note 2: ⊓ added in red crayon
121	ob.1	note 2: ♭ added
121	cor.3	**A**: ♭ added in pencil
122	va.	*div.* added
126	va.	*unis.* added
126	vc. cb.	note 1: ***mp*** emended to ***mf*** by analogy with vl.1,2, va.
128	str.	*cresc.* emended to by analogy with cl., cor.1
130–131	vl.2	b.130: beginning of incomplete tie omitted
133	ALAD.	note 2:  emended to  as in **D**
134	vl.2	stacc. and slur added by analogy with va.
135	vl.1	*unis.* added
136	fg.	***p*** omitted by analogy with cl.
136	ALAD.	**A**:  alternative phrase added in red ink (Horneman)
141–146	cl.1	slur added as in **B1**–**B2**
143–144	cor.2	b.144: end of incomplete slur added
144	fg.2	note 1: *a* emended to *g* as in **B1**–**B2**
146	fg.	added by analogy with bb.149–150
147	ALAD.	note 1: *f″* emended to *e″* by analogy with fl., cl.
149–150	ALAD.	b.150: end of incomplete tie added
150	cb.	 added by analogy with fg.2, vc.
151–152	ALAD.	**A**: alternative phrase added in red ink (Horneman)
154	vl.2	added by analogy with vl.1, va.
158	va.	*div.* added
161	vc.	*div.* added; added by analogy with va.
162	ALAD.	**A**: *(sætter sig paa Graven)*
162	vc.	 added by analogy with va.
164–165	fl.1	b.165: beginning of incomplete slur omitted
164–165	fg.	b.165: end of incomplete slur added to b.164 note sixth quaver by analogy with fl., ob., cor., str.
164	fg.1	*cresc.* added by analogy with cl., cor.1
164	va.	sixth quaver: ♮ added in accordance with **C1**
164	vc.2	notes 1–3, 4–6: two slurs emended to one by analogy with va.2, vc.1
165		**D**: *poco meno lento*
165	va.	***f*** added by analogy with vl.1,2, vc., cb.
167	vc.	*unis.* added
170		**A**: *x Uddrag af Oehlenschlägers Digt i Skuespillet Aladdin.*
177	ob. vl.1,2	**A**: ***p*** changed to ***pp*** in pencil (Horneman?)
178		**A**: *Poco animato* changed to *Animato* in blue crayon
178	ob. fg. cor.1,2 timp. str.	**A**: fourth quaver: ***f*** cancelled in pencil (Horneman?)
178	vc. cb.	**A**: note 1: ***p*** changed to ***pp*** in pencil (Horneman?)
180[a], 180[b]	timp.	note and rest added as in **B1**–**B2**
181	va.	 added by analogy with vc., cb.
185	cl.	***f*** added by analogy with fl., fg., vl.1,2, va., vc.
185–186	cl.2	b.186 note 1: end of slur moved to note 6 by analogy with fg.1
185	fg.1	 added by analogy with fl., cl., vl.2, va., vc., cb.
185	vl.2	*div.* added
186	fl. ob. cl. fg. trb.b. tb. str.	added by analogy with cor.
186	vl.2(2)	first semiquaver: *a* emended to chord (*a*–*a′*) as in **B1**–**B2**
189	ALAD.	**A**: 𝅝 (*f″*) added as alternative in red ink (Horneman)
191	ALAD.	note 3: ♮ added as in **D**
192–193	trb.b. tb.	phrase added as in **B1**–**B2**
194	cor.1	***fz*** added by analogy with fl., ob., cl., cor.3,4, trb.t., trb.b., tb., str.
198	ALAD.	notes 3–4:  emended to  as in **D2**
199	ALAD.	*parlando* added as in **D2**; **D2**: *(parl.)* added ink
200	vl.2	*div.* added
201	tr.2	ten. added by analogy with trb.t.2, trb.b. and by analogy with b.199
201	vl.1	stacc. added by analogy with vl.2, va., vc.
202	ALAD.	*cantabile* added as in **D2**; **D2**: *(cant.)* added in ink
202–206	vl.1,2	incomplete slur emended by analogy with va.
205		*rit.* added as in **D**
205–206	va.	incomplete slur emended
207	trb.t.1	note 1: ♭ added
207	va.	*div.* added
207	vc.	*unis.* added
209–210	cor.2	b.210: end of incomplete slur emended
209	va.	second minim: ♭ added
211	va. trb.t.	*cresc.* added by analogy with ww., cor., tr., str.
212	ALAD.	*quasi parlando* added as in **D**
212	vl.2 va.	single stem emended to double stems
213	vl.1,2 va.	*unis.* added
216	vl.2	note 2: ♭ added
221	vl.1	*div.* added
221–222	va.	b.221 note 4 to b.222 note 1: slur omitted as in **B1**–**B2**
225	cl.	note 1: stacc. added by analogy with fl.1,2, ob.; *a 2* added
225	str.	stacc. added by analogy with fl., ob., cl. and by analogy with b.227 (vl.1)
227	vl.2	note 1: ♭ added
227	vl.2 va.	stacc. added by analogy with vl.1
228	vl.2 va. vc.	stacc. added by analogy with vl.1
229	vl.1	stacc. omitted as in **B1**–**B2** and by analogy with vl.2, va., vc.
229	vc.	added by analogy with vl.1,2, va.
231–232	cor.1	b.231: beginning of incomplete slur omitted as in **B1**–**B2**
231	ALAD.	**D2**: *kaster sig plat til Jorden* added in pencil (Horneman) and bar emended from  to in ink
232	va.	*div.* added
234	ob.1	***p*** added by analogy with the general dynamic level
235	vl.2	*unis.* added
235	vl.2(2)	chord 1 bottom note: ♭ added
235	va.	***p*** added by analogy with ww., brass, timp., vl.1,2, vc., cb.
235	vc.	*unis.* added
236	tr.	***ff*** added by analogy with ww., cor., trb.t., trb.b., tb., arpa, str.
238	RING.	note 4: ♭ added as in **C2**, **D**
244	vl.1	third crotchet: *e″*–*c″* emended to chords as in **B1**–**B2**
245	vc.	*arco* added
250	va.	note 4: stacc. omitted as in **B1**–**B2** and by analogy with vl.2
251	vl.1	marc. added by analogy with b.250
251	va.	note 3: stacc. omitted as in **B1**–**B2** and by analogy with vl.2
252	va.	note 5: stacc. added by analogy with vl.2
253	vl.1	note 1: marc. emended to stacc. by analogy with vl.2, vc., cb.
253	va.	stacc. added by analogy with vl.2, vc., cb.
254–255	ALAD.	**A**:  alternative phrase added in red ink (Horneman)
255	vc.	***fz*** added by analogy with ww., cor., vl.1,2, va.
256	va.	sixth quaver, bottom note: ♮ added
257	vc.	added by analogy with vl.1,2, va.
258	fg.2	note 2: ♮ added
267	ALAD.	note 2: emended to 
271	vc.	**A**: note 6: ♮ added in pencil (Horneman?)
275	ALAD.	**A**: note 1: alternative note (*c♯″*) added in red ink (Horneman)
276	ALAD.	**A**: note 2: alternative note (*c♯″*) added in red ink (Horneman)
282	vl.1	*div.* added
292	ob.2	**A**: note 2: ♮ added in pencil (Horneman?)
292	va.	double stems added
292	vc.	*div.* added
294	trb.t.1	**A**: note 3: ♮ added in pencil (Horneman?)
294	vc.(2)	phrase added as in **B1**–**B2**
295	tr.	*molto cresc.* added by analogy with the other instr.

296	vl.1	notes (*e‴*) emended to chords as in **B1**–**B2**
296	va.	*unis.* added
297	vl.1	*div.* added
297–298	vl.2	*div.* added and single stems emended to double stems
298	va. vc.	*div.* added
299	va.	*unis.* added
300	vl.2	*unis.* added
302	ob.1	notes 2–3: 𝅗𝅥. 𝅘𝅥𝅮 emended to 𝅗𝅥 𝅘𝅥𝅮 𝄾 as in **B1**–**B2**
308	vl.1	*unis.* added
311	vl.1	*cantabile* added by analogy with vl.2
312	cor.3	***p*** added by analogy with bb.311 (fg.), 313 (cl.)
313–314	fg.	b.313: end of incomplete slur added to b.313 note 2
313–314	cor.1	b.313: end of incomplete slur added
314	vl.2	*cresc.* added by analogy with vl.1, va., vc., cb.
317	fg.2	note 1: *f* emended to *a* as in **B1**–**B2**
317–318	vl.1	b.318: end of incomplete tie or slur omitted
320	vl.2	***pp*** emended to ***pp*** *sempre* by analogy with vl.1, va., vc., cb.
333	va.	note 8: *f* emended to $e^{\flat}$ in accordance with **C1**; **C1**: note 8: *f* emended to to $e^{\flat}$ in pencil
335	vl.1	**A**: notes 2–8: slur added in red crayon
337	GUL.	notes 1–2: tie omitted as in **C2**, **D**
338		**A**: *(Noureddin træder ind fra venstre.)*
340	vl.2	*div.* added
340	cb.	note 1: ***fp*** emended to ***f*** and ***fz*** as in **B1**–**B2** and by analogy with vl.1
341–342	vl.2	b.341 note 1 to b.342 note 1: single stems emended to double stems by analogy with b.342 note 2
342	cl.2	note 2: ♮ added
343	vl.1	***ff*** added as in **B1**–**B2** and by analogy with ww., vc., cb.
343	va.	*unis.* added
345	vl.1	*div.* added
346–348	vl.2	b.346 note 1 to b.348 note 1: single stems emended to double stems
346	va.	*div.* added
347	cor.3	note 2: ♭ added
347	vl.2	note 1: ♮ emended to ♭ as in **B1**–**B2** and by analogy with cor.3
347	va.(1)	note 1: ♭ added
348	vl.1,2 va. vc.	*unis.* added
352		**D**: eighth quaver: *risoluto*
353	va.	note 4: ***fz*** added by analogy with fl., ob., vl.1
354	NOUR.	*sotto voce* added as in **C2**, **D**
358–359		*poco tranquillo* added as in **C2**, **D**
361		*stretto* added as in **B1**–**B2**; **A**: note 1: *accel.* added in blue crayon
362	vl.2	note 1: marc. added by analogy with vl.1
362	cb.	***fz*** omitted
363	fg.2	note 1: ♭ added
363	vc.	*div.* added
364	fg. cb.	note 2: ♭ added as in **B1**–**B2** and by analogy with vc.
364	vc.	*unis.* added
367	ob.2	note 1: ♭ added
367	trb.b. tb.	***fz*** added by analogy with ww., cor.3,4, tr., trb.t., str.
367	trb.b. tb. vl.1 vc. cb.	**A**: third crotchet: marc. added in red crayon
369	NOUR.	**A**: note 2: alternative note (𝅘𝅥𝅮 (*f*♯) 𝄾) added in red ink (Horneman); notes 3–6: same rhythm above stave also added in red ink (Horneman), later cancelled in blue crayon
372	va.	**A**: note 1: ♯ added in pencil (Horneman?)
376	cor.3,4 tr.	***pp*** added as in **B1**–**B2** and by analogy with the general dynamic level
379	vl.1,2 va. vc.	*div.* added
379	cb.	***p*** omitted as in **B1**–**B2** and by analogy with vl.1,2, va.
388	vc.	*unis.* added
389	vl.1,2 va.	*unis.* added
389	vc.	*div.* added
392	vc. cb.	note 1: *cresc.* omitted as in **B1**–**B2**
393		**A**: note 1: *poco accel.* added in blue crayon
393	vl.2	*cresc.* added by analogy with cl., fg., vl.1, va., vc., cb.
396	va.	notes 3–5: slur added by analogy with vl.2; **A**: slur added in blue crayon
396	va. vc.	*unis.* added
397	va.	notes 1–4: slur added by analogy with vl.2; **A**: slur added in blue crayon
400		**A**: note 1: *accel.*- added in blue crayon
400	NOUR.	notes 1–2: slur omitted as in **C2**, **D**
401	va. vc.	*div.* added
402	cor.2	note 1: ♭ added
402	va.	*unis.* added
403	cl.1	***mf*** added by analogy with ob., cor.3,4
403	cb.	*arco* added as in **B1**–**B2**
407	vc.	*div.* added
416	cl.	***p*** added by analogy with fl., ob.1, trb.t., trb.b., tb.
416	vc.	*unis.* added
417	ob.1	***fp*** emended to ***fz*** as in **B1**–**B2** and by analogy with cl.
417–418	cor.3,4	b.417 note 2 to b.418 note 1: tie added as in **B1**–**B2**
417	vl.1,2 va.	note 1: 𝅘𝅥𝅮 emended to 𝅘𝅥𝅯
418	cor.2	**A**: ♯ added in pencil (Horneman?)
419	NOUR.	note 2: ♯ added as in **D**; *parlando* added as in **D**
421	NOUR.	*cantabile* added as in **C2**, **D**
430	GUL.	**A**: above stave: *animé* added in blue crayon; *(afsides)*
430	vl.1 vc. cb.	**A**: ***pp*** added in blue crayon
430–433	vl.2	double stems emended to single stems as in **B1**–**B2**
430	vl.2 va. vc.	*div.* added
430	cb.	*arco* added as in **B1**–**B2**
433	GUL. vc.	**A**: above stave: *cresc* added in blue crayon
434	vl.2	chords 2, 4: $c^{\sharp\prime}$–$g^{\sharp\prime}$ emended to $e^{\sharp\prime}$–b' as in **B1**–**B2**
435		**A**: *rit* in blue crayon moved from fifth quaver to first quaver
436	str.	**A**: note 1: above vl.1, va., vc.: ***mf*** added in blue crayon
436	vc.	*unis.* added
437	vl.1,2	notes 3–6: stacc. added by analogy with bb.440, 441, 443
437	vl.1,2 vc.	**A**: ***p*** added in blue crayon
438, 439	vl.1,2	notes 3–6: stacc. added by analogy with bb.440, 441, 443
440	vl.1,2	*sim.* omitted
441	vl.1(1)	note 5: × added
441	vl.1(2)	note 6: × added
441	vl.2	note 7: × added
442	vl.2	notes 3–6: stacc. added by analogy with bb.440, 441, 443; note 2: ♯ added as in **B1**–**B2** and by analogy with NOUR.
444	vl.1 va.	*unis.* added
444	vc.	*div.* added
445	ob.1	**A**: note 1: ♯ added in pencil (Horneman)
446–447	fg.1	added by analogy with fl., vl.1, vl.2(2)
449	cl.2	note 2: *f‴* emended to $f^{\sharp\prime\prime\prime}$
449	vc.2	ten. added by analogy with bb.444–448
450	cb.	stacc. and slur added by analogy with bb.444–449
452	vl.2	***p*** added by analogy with vc.(1); *unis.* added
452	vc.(1)	**A**: note 1: 8^{va}--- added in blue crayon
453	vl.2	added by analogy with vc.(1)
454	va.	*unis.* added
454	cb.	***p*** added by analogy with fg., vl.1,2, va.
456	NOUR.	notes 1–2: slur omitted due to text setting
456	va.	*div.* added
457	va. vc.	*unis.* added
459	vl.2	note 4: stacc. added by analogy with vl.1
459	va.	*div.* added
463	cor.4	note 1: ♯ added
466	va.	*unis.* added
466	vc.	*div.* added
471	va.	*div.* added
479	trb.b.	***pp*** omitted as in **B1**–**B2**
482	NOUR.	**A**: *(trænger nærmere ind paa hende)*
482	va.	*unis.* added
487–488	cor.1,2	b.487 note 1: incomplete beginning of tie added by analogy with cl.
487–488	cor.4	b.487 note 1: incomplete beginning of tie added as in **B1**–**B2** and by analogy with cl.
494	va.	quavers emended to semiquavers as in **B1**–**B2**
502		**D**: *Più Allegretto*
502	cor. tr. trb.b.	note 1: ***ff*** emended to ***f*** as in **B1**–**B2**
503	vl.1	second quaver: *e‴* emended to chord *e″*–*e‴* as in **B1**–**B2**
504	va.	*div.* added
506	vl.1, 2	*div.* added
507	GUL.	**A**: note 1: marc. added in blue crayon
507	vl.1,2	*non div.* changed to *unis.*
508	NOUR.	**A**: note 1: marc. added in blue crayon
510	vl.1,2	*div.* added
511		**A**: *(Aladdin viser sig i Portalen)*

511	cor.3,4 tr.	***fz*** added by analogy with fl., ob., fg., cor.1,2, trb.t., trb.b., tb., timp.
511	vl.1,2	*unis.* added
513	NOUR.	**A**: *(slipper hende ved Synet af Aladdin)*
515	tr.	***fz*** added by analogy with ww., cor., trb.t., trb.b., tb., timp.
521	vl.1,2	notes 3–4: 𝅗𝅥 𝅘𝅥𝅮 emended to 𝅘𝅥𝅮 𝄾 𝅘𝅥𝅮 as in **B1**–**B2**
521–529	ALAD.	**A**:  alternative phrase added in red ink (Horneman)
522	vl.2	note 2: ♯ added as in **B1**–**B2** and by analogy with cor.4
528	fl. cl. vl.1	note 3: ***fz*** emended to marc. as in **B1**–**B2**
529	ob.1	**A**: note 1: ♭ added in blue crayon
531	cor.	***ff*** omitted as in **B1**–**B2** and due to notation of ***ff*** in previous bar
531	vl.1,2 va.	note 1: 𝅘𝅥𝅮 emended to 𝅗𝅥 as in **B1**–**B2**
533	cor.1,2	***ff*** added by analogy with vl.1,2
537	va.	*div.* added
546	fg.	***p*** added by analogy with cl., cor.1
554	cor.4	note 1: ♭ added
559	fg.2	♮ added as in **B1**–**B2**
562	fl.	stacc. added by analogy with picc., ob.
567	cb.	***fz*** added by analogy with vl.1,2, va.
568	va.	note 1: ♯ added
572	vc.	note 1: marc. emended to by analogy with cor.3, va.
578	vl.1	***fz*** omitted as in **B1**–**B2** and by analogy with vl.2, va.
579	va. vc. cb.	note 1: 𝅗𝅥. emended to 𝅗𝅥
580	cl.	𝅗𝅥 and rest missing emended to 𝅘𝅥𝅮 𝄾 𝄾 𝄽 𝄾 as in **B1**–**B2**
586	fg.1	♯ added by analogy with NOUR., va.
586–587	fg.	b.586 note 1 to b.587 note 1: stacc. added by analogy with picc., fl., ob., cl.
587	NOUR.	note 1: ♯ added as in **C2**, **D**
588	cor.2	note 2: ♯ added as in **B1**–**B2**
588	cor.4	note 2: *g* emended to *e* by analogy with b.587
588	NOUR.	note 1: ♯ added as in **C2**, **D**
589, 590	cor.4	note 2: *g* emended to *e* by analogy with b.587
590–591	ALAD.	**A**:  alternative phrase added in red ink (Horneman)
593	ALAD.	**A**: *(støder ham ned, og tager hurtig Lampen op som er falden ud af Nourredins Haand)*
607	va.	*div.* added
610	vc.	*div.* added
613–614	cl.	slur omitted as in **B1**–**B2** and by analogy with ob., fg.
617	fl.	*a 2* added
618		**D**: *Allegro risoluto*
618	tutti	note 1: ***ff*** omitted
618	cl. fg.	stacc. added by analogy with picc., fl., ob., cor., tr.
618	trb.t.	***fz*** added by analogy with ww., cor., tr., trb.b., tb., timp. str.
618	va.	*div.* added
619	fl.	note 12: stacc. omitted by analogy with ob., cl., fg., vl.1,2, va.
619	cor.3,4 tr.	note 3: marc. emended to marc. and stacc. by analogy with cor.1,2
619	trb.t. trb.b. tb.	***ff*** added by analogy with ww., cor., tr., str. and by analogy with timp.
619–620	va.	b.619 note 7 to b.620 note 1: single stems emended to double stems
619	vc.	stacc. added by analogy with cb.
621	fg. cor. tr.	stacc. added by analogy with picc., fl., ob., cl.
621	va.	*unis.* added
623		**A**: *a tempo* changed to *Allegro* in blue crayon
623	cor.1,2	added by analogy with fg.2, cor.3,4, tr.
623–624	cor.1,2	b.622 note 2 to b.623 note 1: slur added by analogy with cor.4
623	tr.1	**A**: note 1: ♯ added in pencil (Horneman?)
623	tr.2	**A**: note 2: ♯ added in pencil (Horneman?)
623	va.	*div.* added
624	fg.2 vl.1	***fz*** added by analogy with fl., ob., cor.1,2,4, tr., trb.t., trb.b., tb., timp., vc., cb.
624–626	ALAD.	**A**:  alternative phrase added in red ink (Horneman)
627	ALAD.	**A**: note 1: ♮ added in red ink (Horneman)
628		**D**: *Recit.* but no *quasi recitativo* in b.624
628	tr.	***ff*** added by analogy with ww., cor., trb.t., trb.b., tb., str.
628	ALAD.	**A**: note 1: ten. added in red crayon
629		**A**: *Mosso tranquillo* changed to *tranquillo* in blue crayon; *rall.* added in blue crayon ; **D**: sixth quaver: *tranquillo*
630		**A**: *molto tranquillo* added in blue crayon
630–633	ALAD.	**A**:  alternative phrase added in red ink (Horneman)
630	va. vc.	*arco* added
631		**A**: sixth quaver: *Poco rall.* changed to *rall.* in blue crayon
631	va. vc.	*div.* added
632	ob. cl.	**B1**–**B2**: note 4: ten.
632	vl.2	***p*** added by analogy with ww., cor., va., vc., cb.
632	va. vc.	*non div.* emended to *unis.*
633	vl.1	*arco* added
636	picc.	***ff*** added by analogy with fl., ob., cl., fg., brass., timp., str.
636	LAMP.	**A**: *(Noureddins Lig og Lampens Aand forsvinde)*
636	va.	*div.* added
638	ob.	note 1: ***mf*** omitted as in **B1**–**B2** and by analogy with cl., fg., cor.3,4, vl.1,2, va.
638–639	ob. cl. fg. cor. vl.1,2 va.	*cresc.* emended to *cresc.*--- by analogy with picc., fl.
640	picc.	note 4: ♯ added as in **B1**–**B2**
640	cl.1	note 2: ♭ added as in **B1**–**B2**
642	vc. cb.	added by analogy with ww., brass., vl.1,2, va. and by analogy with b.639
643	cl. vl.1,2 va. vc. cb.	***fff*** *sempre* emended to ***ff*** by analogy with brass, timp.
644	ob.	note 7: ♯ added as in **B1**–**B2**
644	cor.4	𝅗𝅥 (e') 𝅗𝅥 ($e^{\sharp\prime}$) emended to 𝅝 ($e^{\sharp\prime}$) as in **B1**–**B2**
644–645	trb.t. trb. tb.	b.644: beginning of incomplete slur added
652	cb.	♯ added by analogy with ob.2, fg., cor.2,4, trb.t.2
655	cl.1	stacc. added by analogy with fl.1, ob.1, fg.
656	fl.	*a 2* added
658	fl.	note 4: ♯ added as in **B1**–**B2**
660	vl.1	*div.* added
663	fl.2	note 1: ♭ omitted as in **B1**–**B2** and by analogy with vl.2, va.; **A**: ♭ later addition (?) in lighter ink
663–666	cl.1	*1.* added in accordance with **C1**
663	cor.1	***p*** added by analogy with picc., fl., cl., fg., str.
663	va.	*unis.* added
667	cl.	*a 2* added
698	fl.	double stems added in accordance with **C1**
670	vl.1	note 11: ♯ added as in **B1**–**B2**
677, 678, 681, 682	S. T.	**A**: note 1: alternative note an octave lower added in pencil (Horneman)
681, 682	va.	note 5: ♮ added as in **B1**–**B2**
683	va.	first quaver: *a* emended to chord $d^{\sharp\prime}$–a'
683	T.	**A**: note 1: alternative note ($d^{\sharp\prime\prime}$) added in pencil (Horneman)
684–685	S.	**A**: alternative note an octave lower added in pencil (Horneman)
684–685	T.	**A**: b.684 note 1 to b.685 note 1: alternative phrase added in pencil (Horneman)
687	va.	*div.* added
689	ob.	***fz*** added by analogy with fg.
689	cor.1,2	marc. added by analogy with cor.4, tr.
689	vl.2 va.	**A**: note 2: ***p*** changed to ***pp*** in blue crayon
689	va.	*unis.* added
690	fl.1	marc. added by analogy with bb.691–692
693	cl.	note 4: ♯ omitted as in **B1**–**B2**

693	vl.1	marc. emended to marc. and stacc. by analogy with bb.690–692
697–698		**A**: *Bis? / N.B.* added in top right-hand corner in pencil (Horneman?) and *bis* below timp. added in blue crayon, these two bars correspond to bb.699–700
697	cl.	***p*** added by analogy with fg., cor.
697	va.	*div.* added
697–698	vc. cb.	b.698 note 1: beginning of emended to b.697 by analogy with cl., fg., cor., vl.1,2, va.
698	cl.	marc. added by analogy with fg., cor.
698	vl.1,2	**A**: note 7–8: slur added in red crayon
699–700	CORO	**D**: 
701	cl.2	note 1: ♭ added as in **B1**–**B2**
701	tr.2	marc. added by analogy with ww., cor.
701	vl.2 va.	notes 7–12: articulation added by analogy with vl.1
702	fg.	stacc. added by analogy with fl., ob., cl.; note 3: ♮ added by analogy with fl., ob., cl., cor., tr., str.
702	fg. cor.1,3	slur omitted as in **B1**–**B2**
702	vl.2	articulation added by analogy with vl.1
702	va.	notes 1–6: stacc. added by analogy with vl.1
703	va.	*div.* added
704	vc.	note 2: ♮ added as in **B1**–**B2**
705	va.	*unis.* added
705	va.(2)	note 1: *f′* emended to *a* as in **B1**–**B2**
706	vl.2	note 1: ♮ added as in **B1**–**B2**
708	cor.3,4	note 2: marc. omitted by analogy with fg., cor.1,2 and as in **B1**–**B2**
708–709	CORO	b.708: beginning of incomplete tie added
708	va.	*unis.* added
711	SEND.	*parlando* added as in **D**
714	va.	*cresc.* added by analogy with vc., cb.
716	CORO	**A**: *(Koret deler sig til høire og venstre)*
719–720	A. B.	**A**: b.719 rest 1 to b.720 rest 1: rests changed to  in pencil (Horneman?)
720	VIZ.	**A**: *(Viziren efterfulgt af to Trompetblæsere kommer fra Baggrunden. Aladd. og Guln. træde frem)*
723	tr.	double stems added
725	cl.	***ff*** added by analogy with b.723 (fl., ob., fg., cor., tr., trb.b., tb., timp., str.)
725	cor.1,2	marc. added by analogy with fl., ob., fg., cor.3,4, tr., trb.b., tb.
727	va.	*div.* added
728		**A**: *(ternerne ile Gulnare imøde)*
729	va.	***p*** added by analogy with fg.1, vc.
730		**D**: *rall.*
730	va.(1)	note 1: ***p*** omitted as in **B1**–**B2**
730	va.(2)	note 2: ***p*** omitted as in **B1**–**B2**
732	va.	*unis.* added
747	GUL.	**A**: note 1: ten. added in red crayon
750	vl.1,2 va.	*div.* added
750	va.	single stem emended to double stems
756	A.	♯ added
757	vl.1,2	*unis.* added
760	1.TERN.	**A**: note 3: ♯ added in blue crayon
760	S. B.	**A**: note 3: ***mf*** added in blue crayon
761	2.TERN. VIZ. CORO	*dim.* added as in **D**
768	str.	**A**: note 1: ***mf*** changed to ***pp*** in pencil (Horneman?)
770	cor.4	♭ added
771		**A**: second crotchet: *mosso* added in blue crayon
771	ob.	added by analogy with cor.2
771	VIZ.	**A**: note 1: ♭ added in blue crayon
771	vl.2	marc. added by analogy with vl.1, va., vc., cb.; note 3: ♭ added
772	cor.3,4	***f*** added by analogy with ob., cl., fg., cor.1,2
773	tr.	***f*** added by analogy with cor., trb.t., trb.b., tb., timp., str.
775	VIZ.	**A**: between notes 5–6: **,** added in blue crayon
776		**A**: second crotchet: *mosso* added in blue crayon
776	fg.	note 5: ♯ added by analogy with cl.
777		**D**: *Kroningsceremoni*
779	S.	note 5: *e″* emended to *d″* as in **C**, **D** and by analogy with vl.1
780	vl.2	note 1: *a′* emended to *g♯′* as in **B1**–**B2**
782	fl.1 ob.1 cor.1	added by analogy with cl.1
784	ob.2	note 2: *f♯′* emended to *e′* as in **B1**–**B2**
784	A.	note 1: ♮ added as in **D** and by analogy with va.
794	B.	note 3: ♯ added
794–795	vl.2	b.794 note 2 to b.795 note 2: single stems emended to double stems
794	va.	notes 1–2: emended to as in **B1**–**B2**
795–796	ob.1	b.795 note 2: note, tie and slur added as in **B1**–**B2** and by analogy with fl.1
795–801	vl.1	b.795 note 3 to b.801 note 6: single stems emended to double stems
796	cor.3	marc. added by analogy with 2
797	tr.	third to fourth crotchet: stacc. added by analogy with b.799
797	trb.t. trb.b.	stacc. added by analogy with b.798 (trb.t.) and by analogy with bb.798–801 (trb.b.)
798	tr.	stacc. added by analogy with b.800
799	fg.	notes added as in **B1**–**B2**
799	tr.2	notes 1–2: stacc. added by analogy with trb.b.
799	trb.t.	stacc. added by analogy with trb.b.
800–801	cl.2	b.801 note 1: end of incomplete slur added
801	CORO	**D2**:  second half of bar cancelled in pencil in connection with jump
801	vl.2	*div.* added
802	va.	*div.* added
803	ob.2	marc. added by analogy with fl.2
803	va.	*unis.* added
804	vl.1,2	*unis.* added
807–808	fl.1	b.807 note 1 to b.808 note 1: slur emended to b.807 notes 1–3: slur and b.807 note 4 to b.808 note 8: slur as in **B1**–**B2**
808	cor.1,2	marc. added by analogy with cor.3,4
810	vl.1	note 6: *g′* emended to *e′* as in **B1**–**B2**
810	vl.2	note 1: *g♯′* emended to *b♯′* as in **B1**–**B2**; *unis.* added
810	B.	**D**: notes 1–2: *g*–*g*; **A**: changed due to skip
811	vl.1	*div.* added
811	vl.2	stacc. added by analogy with vl.1, va.
811	vc. cb.	notes 5–6: slur omitted
812	vl.2	*div.* added
815	trb.b.	stacc. omitted by analogy with the other instr.
816	vl.1(2)	notes 1–2: slur added by analogy with vl.2
817–818	tr.	stacc. added by analogy with trb.t., trb.b.
819	vl.1,2 va.	*unis.* added
821	ww. brass timp. CORO	second crotchet: 𝄐 added by analogy with str.
822	cb.	***p*** added by analogy with vl.1,2, va., vc.
824	va.	note 4: *d♯′* emended to *c′* as in **B1**–**B2**; **A**: note 4: ♯ added in pencil (Horneman?)
825	vc.solo	**A**: note 4: ♯ added in pencil (Horneman?)
826	vl.2	**A**: eighth quaver: top note of chord, *b′*–*g′*, cancelled in pencil (Horneman?)
826	vc.(1)	**A**: notes 2–5: slur added in pencil (Horneman?)
829	vl.2	**A**: chord 2 note 1: *d′* changed to *e′* in pencil (Horneman?)
830	vl.2 va.	*unis.* added
831	vc.(1)	added by analogy with b.843
832	ALAD.	**A**: notes 3, 6: ten. added in pencil (Horneman?)
832	vl.1,2	added by analogy with b.844 (vl.2, vc.solo)
840	va.	added by analogy with vl.1,2, vc., cb.
841	vl.2	**A**: chord 2 note 1: *d′* changed to *e′* in pencil (Horneman?)
841	vc. cb.	**A**: notes 1–2, 3–4: slurs added in blue crayon
842	GUL.	notes 1–2: slur omitted as in **D**
842	va.	*unis.* added
842	cb.	notes 1–2: slur added by analogy with vc.
843	vl.1	note 2: beginning of slur emended to note 1 by analogy with b.831
843	vl.2	marc. added by analogy with b.831

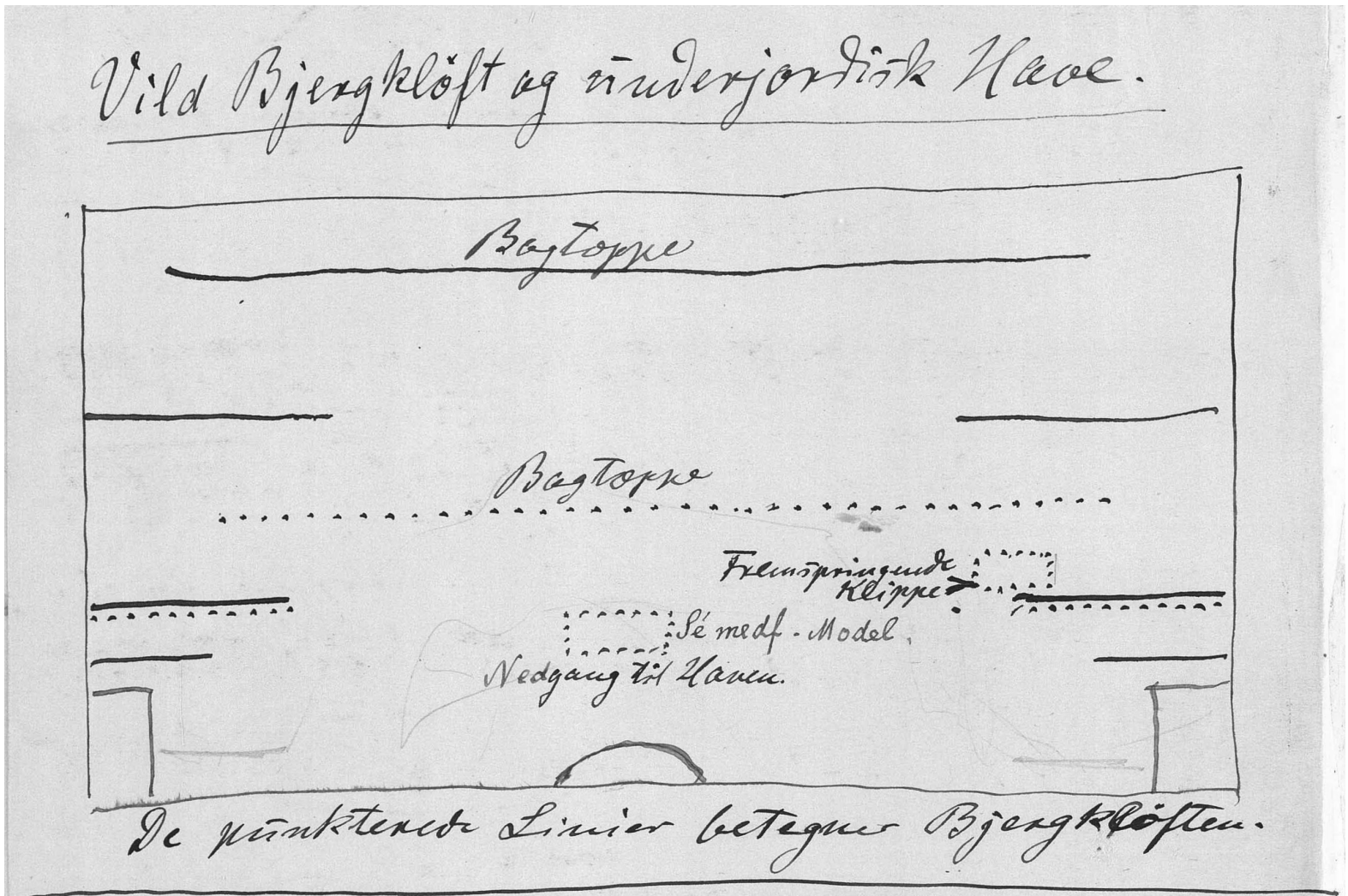
843	vc.	*solo* added
844	vl.1	added by analogy with vl.2
845	vc. cb.	added by analogy with b.833
847	ob.	beginning of slur emended from note 1 to note 2 by analogy with picc., fl.
847	1.TERN. 2.TERN.	third to fourth crotchet:  emended to tied to as in **C**, **D**
848	arpa	sixth quaver: $f^{\sharp\prime}$ emended to g' as in **B1**–**B2**
849	fl. ob.	beginning of slur emended from note 1 to note 2 by analogy with picc. and by analogy with b.847 (picc., fl.)
857	tb.	**A**: note 2: ♮ added in pencil (Horneman?)
858	vl.2 va.	*div.* added
861	vl.1,2	*div.* added
861	va.	*unis.* added
862		**D**: *rall.*
862	fl.2	notes 1–6, 7–10: two slurs emended to one by analogy with cl.
863	va.	*div.* added
866	trb.b. tb. timp.	emended to notes and rests as in **B1**–**B2**
867–868	trb.t.	stacc. added by analogy with tr., trb.b., tb.
868	cb.	stacc. added by analogy with tr., trb.b., tb.
872–874	S.	**A:**  changed to in pencil
872	vl.1,2	*div.* added
877	va.	*unis.* added
877–878	vc.	semiquavers emended to quavers by analogy with bb.874–877, 879–884
877	cb.	semiquavers emended to quavers as in **B1**–**B2**; **B1**–**B2**: reworking and new passage in ink pasted in (bb.877–878)
878	ob. cl.	marc. added by analogy with picc., fl.
878	fg.	stacc. added by analogy with ob., cl.
880	picc. fl. ob. cl. trb.t.2	stacc. added by analogy with fg., cor., tr.
880	vl.1,2 va.	*div.* added
880	vl.2(1)	**A**: chord 1: two slashes in pencil added to stem (Horneman?)
881	vl.2(2)	**A**: notes 1–8: stroke added in pencil to stems (Horneman?)
883	cor.3,4	notes 1, 4: stacc. added by analogy with cor.1,2
883	tr. trb.t.2 trb.b.	note 1: stacc. added by analogy with cor.1,2
883	vl.1,2	*unis.* added
884	fg.	stacc. added
884	cor.1,2	note 1: stacc. added by analogy with cor.3,4
884	cor.3,4	note 2: stacc. added by analogy with cor.1,2
884	tr. trb.t. trb.b. tb.	stacc. added by analogy with cor.
885	vc. cb.	notes 2–4: stacc. added by analogy with vl.1,2, va.
886	timp.	fourth crotchet:  emended to  (*A*) as in **B1**–**B2**

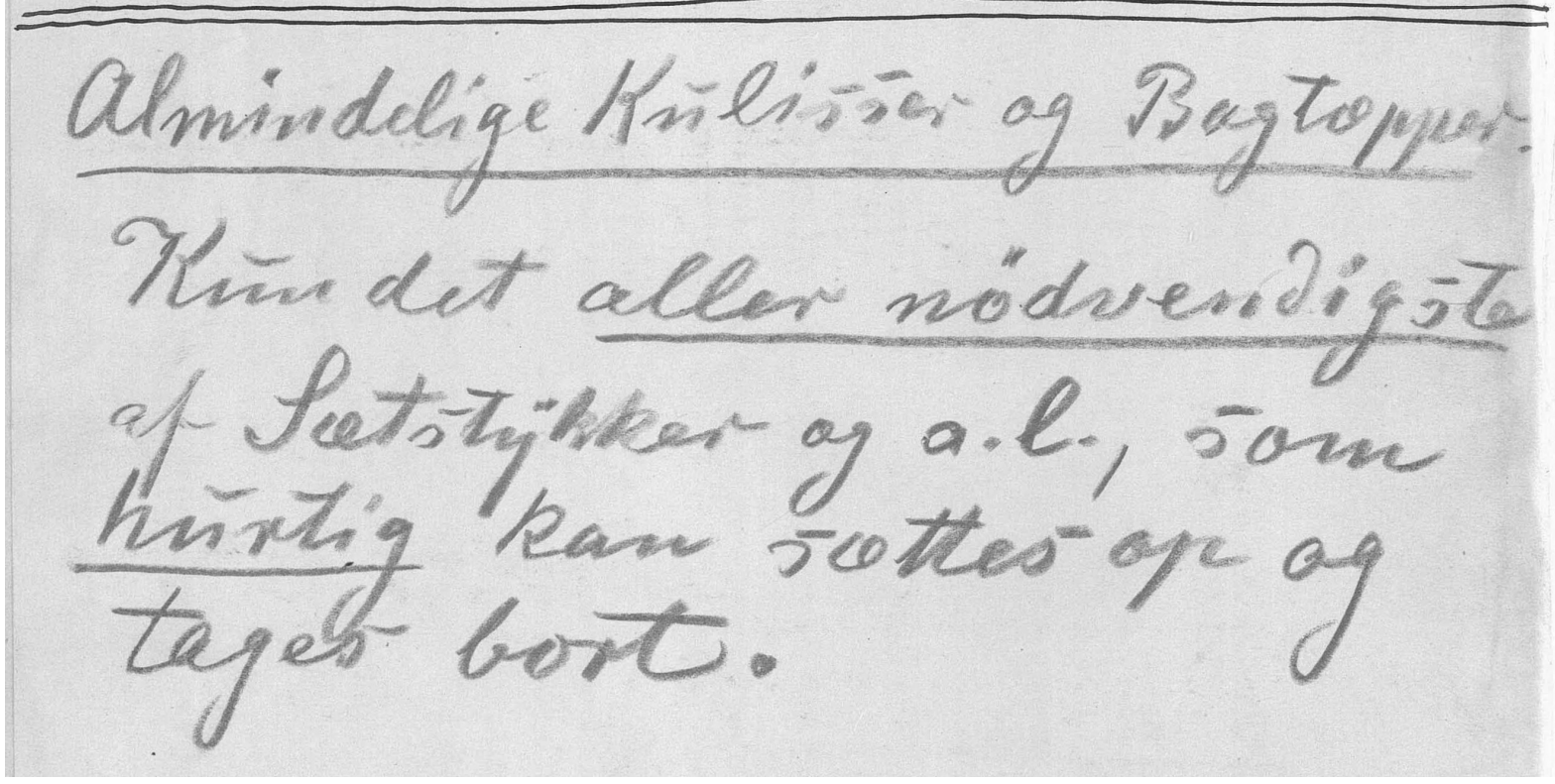
APPENDIX

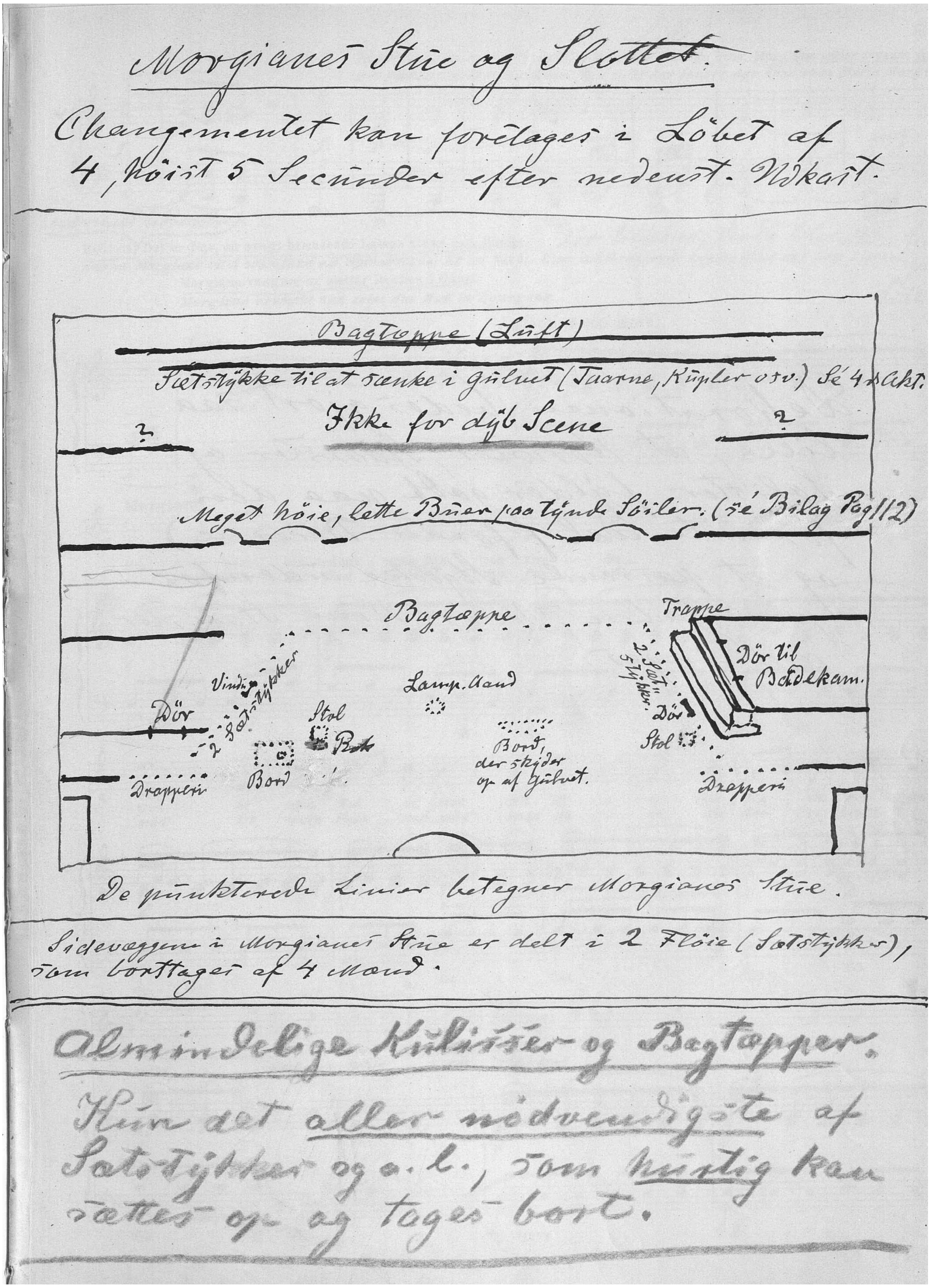
Horneman's drawings from the piano vocal score, source **D1**

ACT ONE

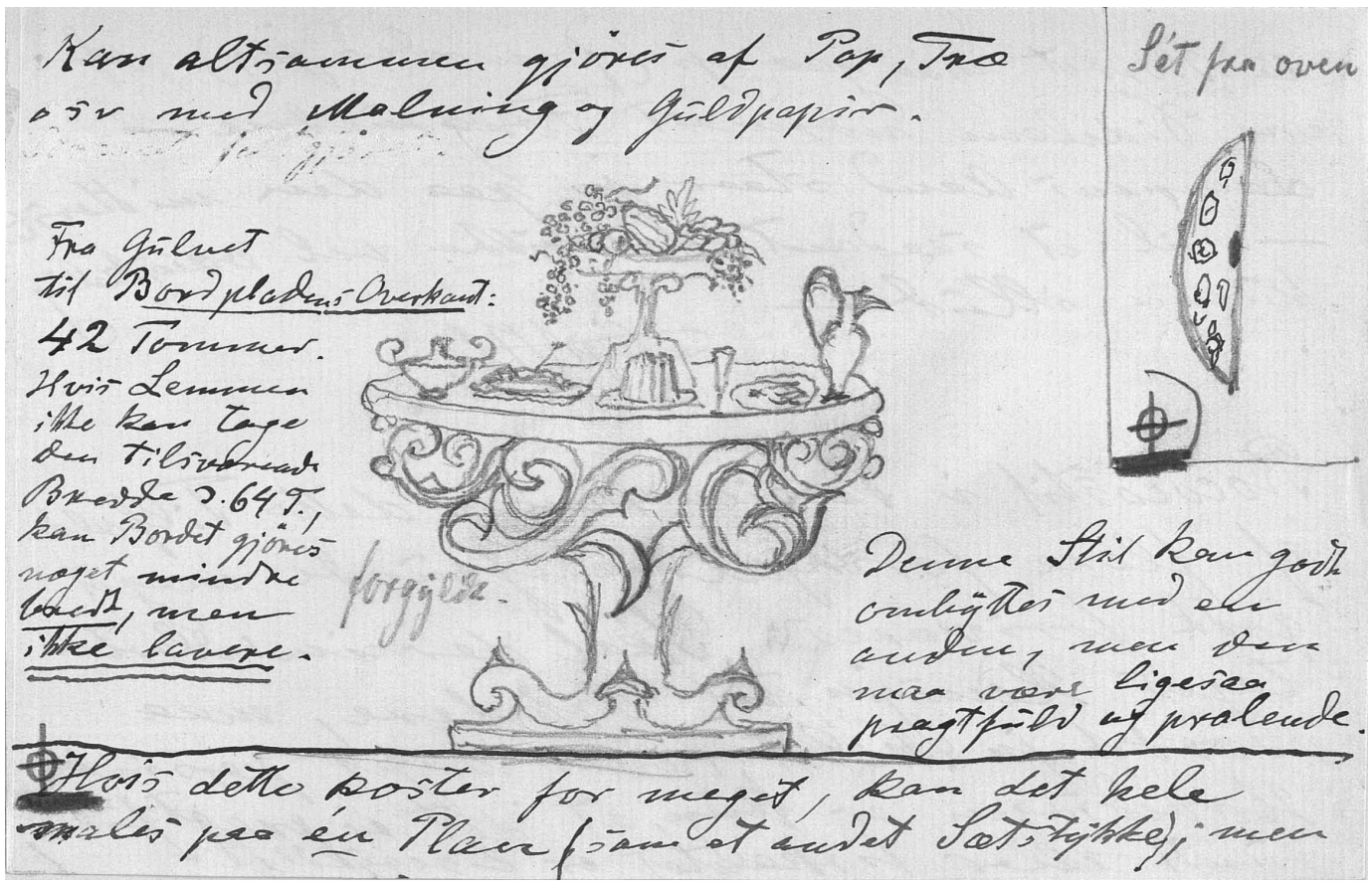
I.1 (b. 22)






Morgianes Stue og Slottet.
Changementet kan foretages i Löbet af 4, höist 5 Secunder efter nedenst. Vink.
Bagtoppe (Luft)
Fletstykke til at sænke i gulvet (Taarne, Kupler osv.) Se 4de Akt.
Ikke for dyb Scene
Meget höie, lette Buer paa tynde Söiler. (Se Bilag Pag 12)
Bagtoppe
Trappe
Vindu
Sidestykker
Dör
Stol
Bord
Lamp. Aand
Bord, der skyder op af Gulvet.
2 Flat 5 Stykker.
Dör til Sovekam.
Dör
Stol
Drapperi
Drapperi
De punkterede Linier betegner Morgianes Stue.
Sideveggene i Morgianes Stue er delt i 2 Flöie (Sidestykker), som bortfager af 4 Mand.
Almindelige Kulisser og Bagtopper.
Kun det aller-nödvendigste af Sidestykker og o. l., som hurtig kan sættes op og tages bort.

II.2 (b. 467)

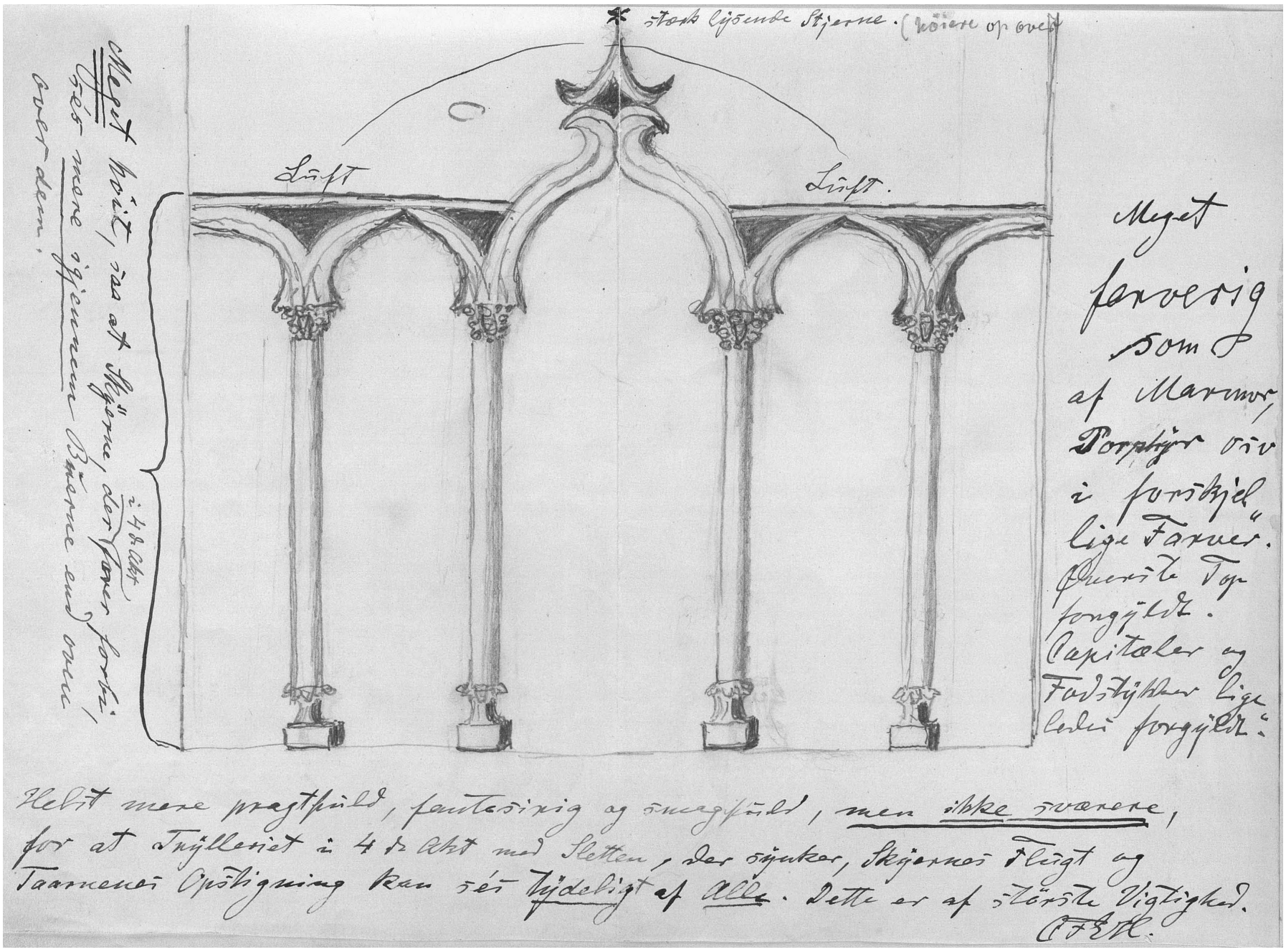


da Bordet maa gaa op (forresten jeg) af
en Tidelem nemlig Forgrunden —
Lampen staar jo paa den midterste
— vil et skraat Sætskjökke ved vanskelig
Rumme illudere.

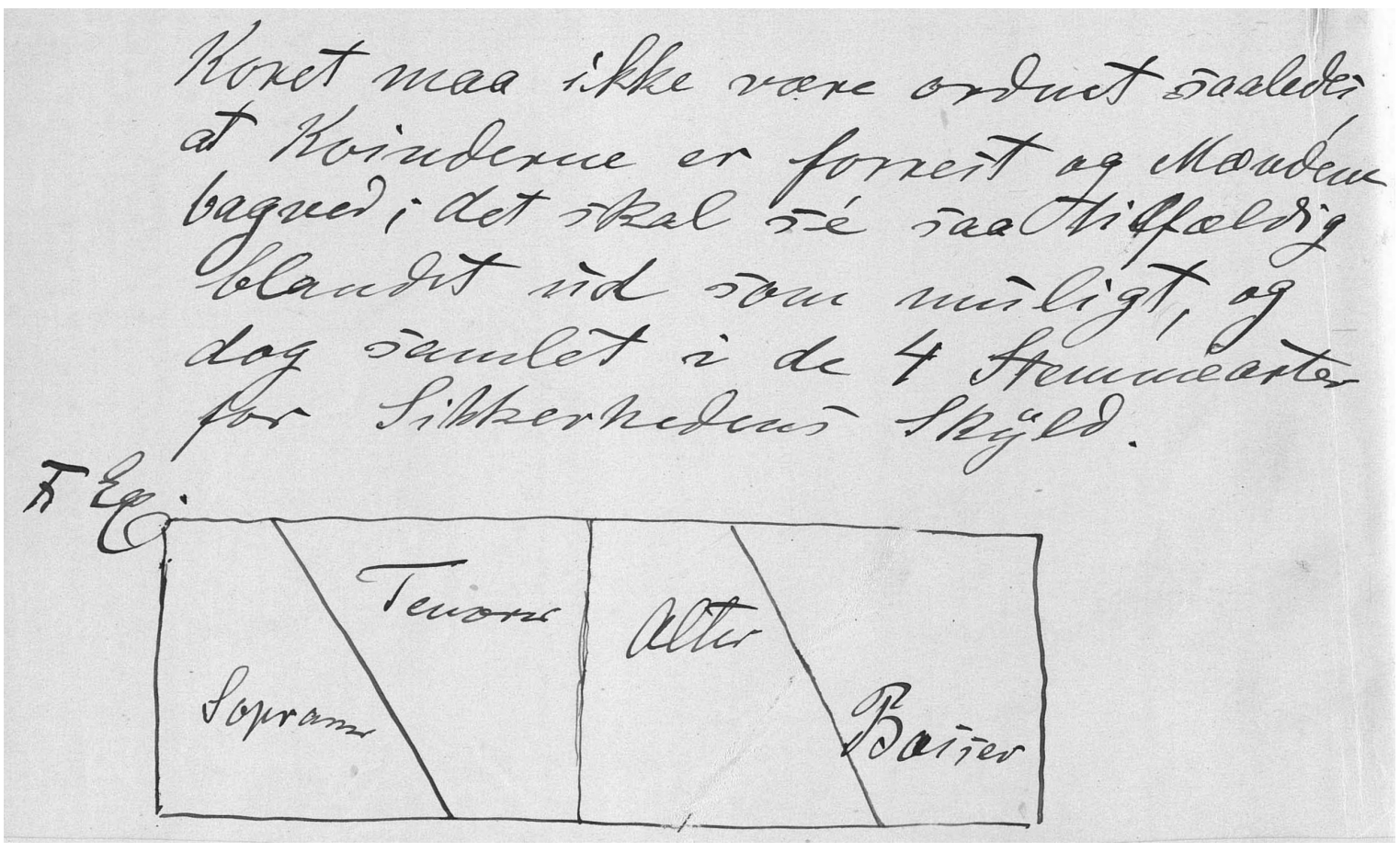
C. F. H.

Rococostil i Perlem kan i dette Tilfælde
af flere forskjellige Grunde meget
godt forsvares. Skal der imidlertid
tages Hensyn til Udgifterne, maa
Bordet jo helst laves meget perlefrit.
Hovedsagen er dog, at det er prægtfuldt
pyntet eller forgyldt er ligegyldigt.

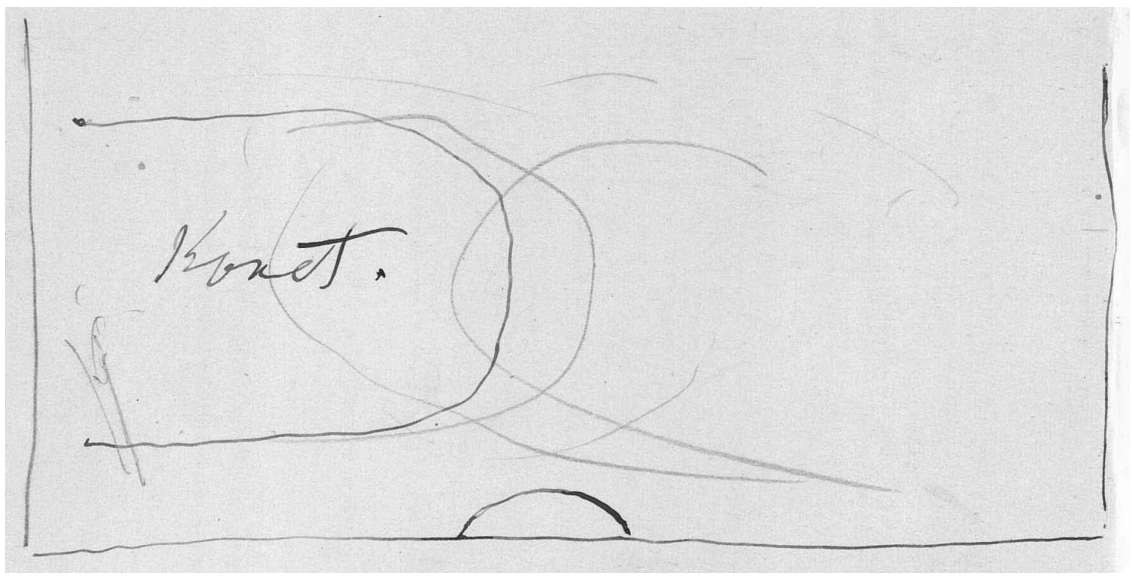
II.3 (b. 507)



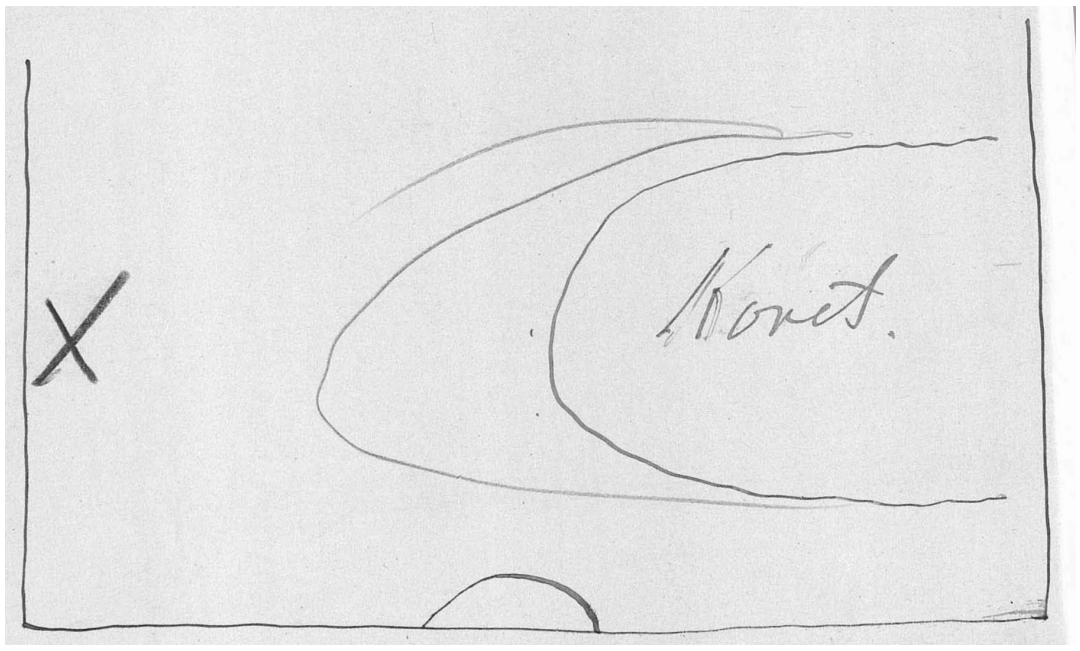
II.4 (b. 615)



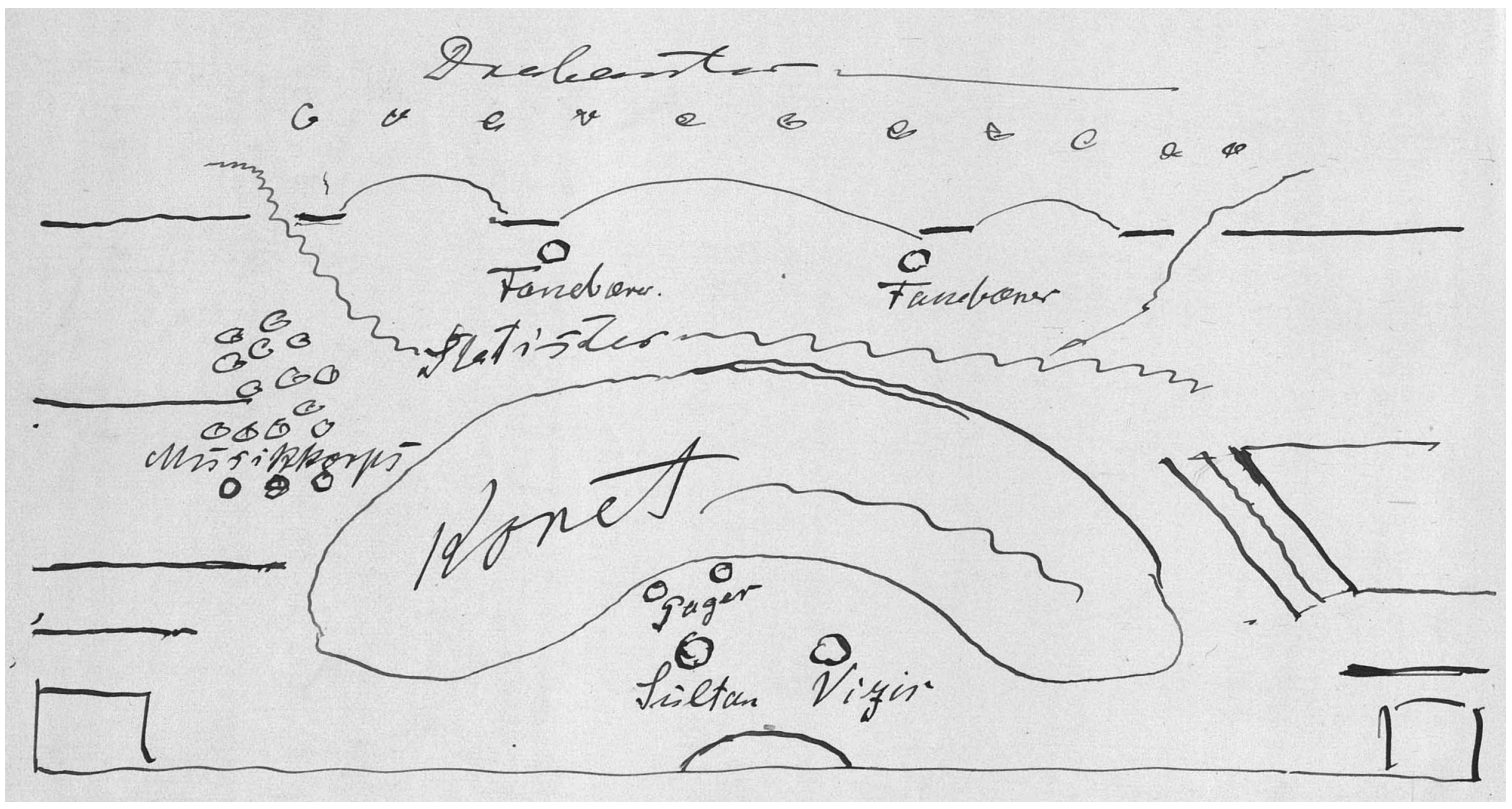
II.5 (b. 675)



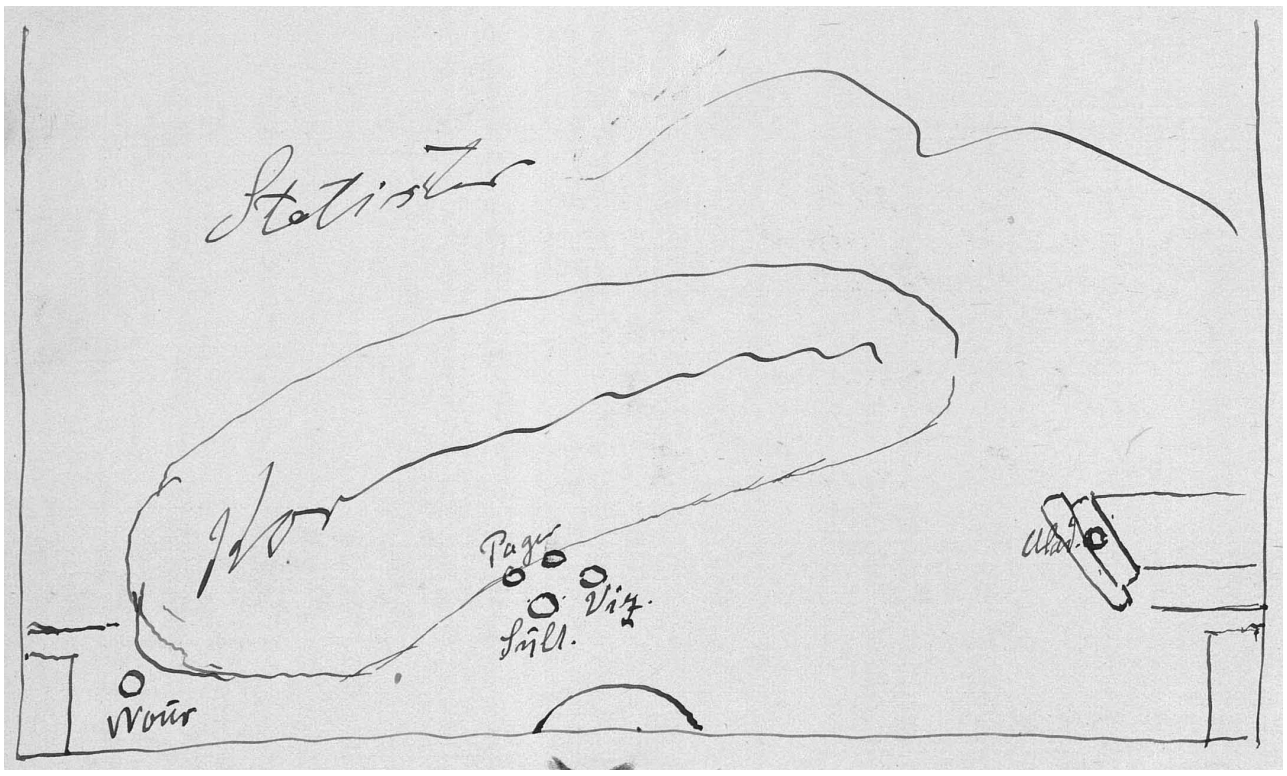
II.6 (b. 690)



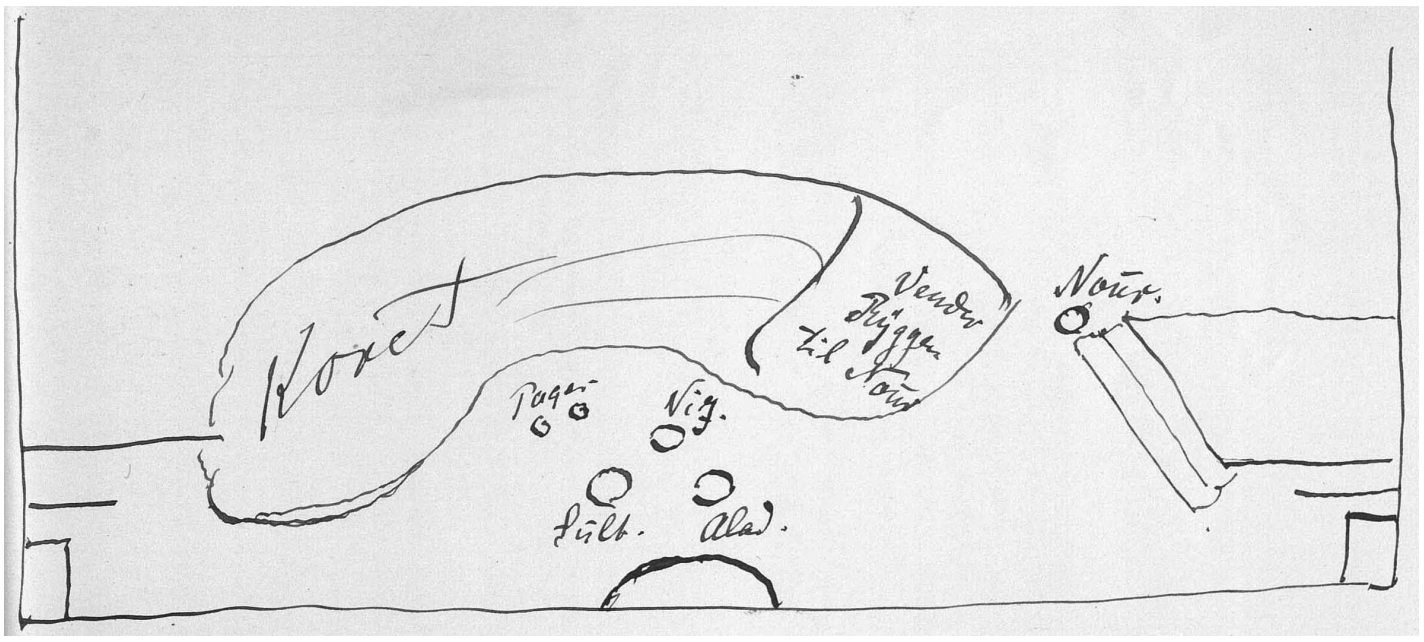
II.7 (b. 780)



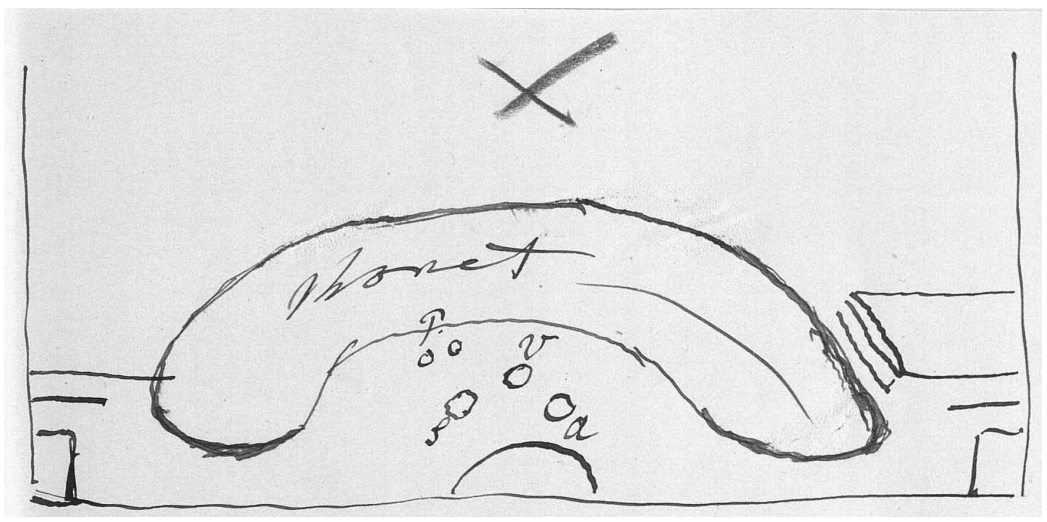
II.8 (b. 915)



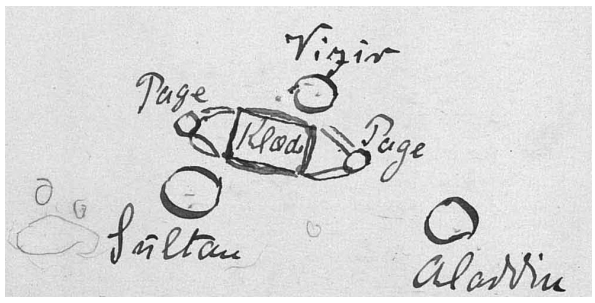
II.9 (b. 948)



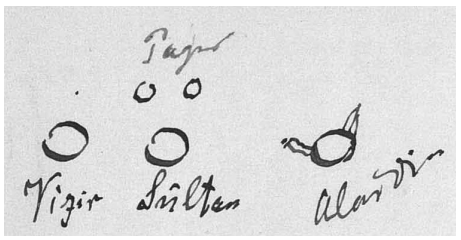
II.10 (b. 998)



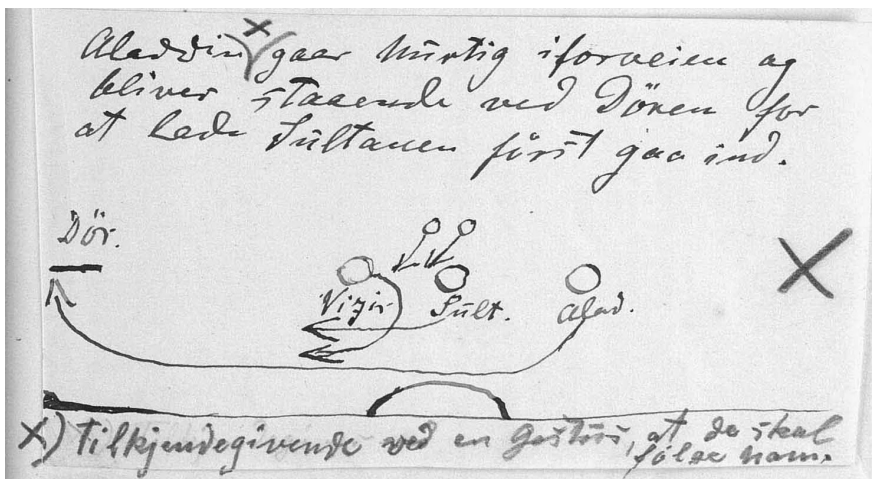
II.11 (b. 1089)



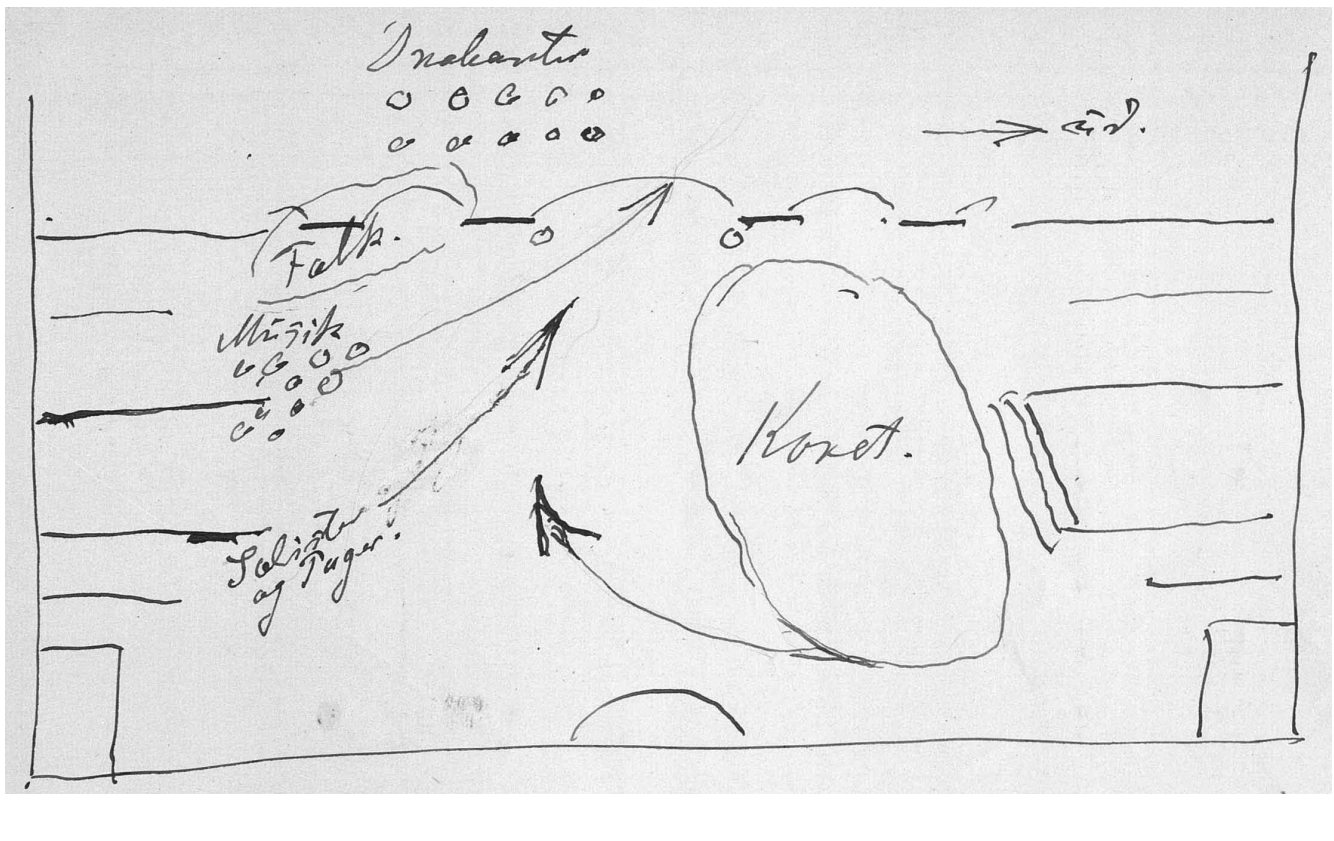
II.12 (b. 1106)



II.13 (b. 1121b)

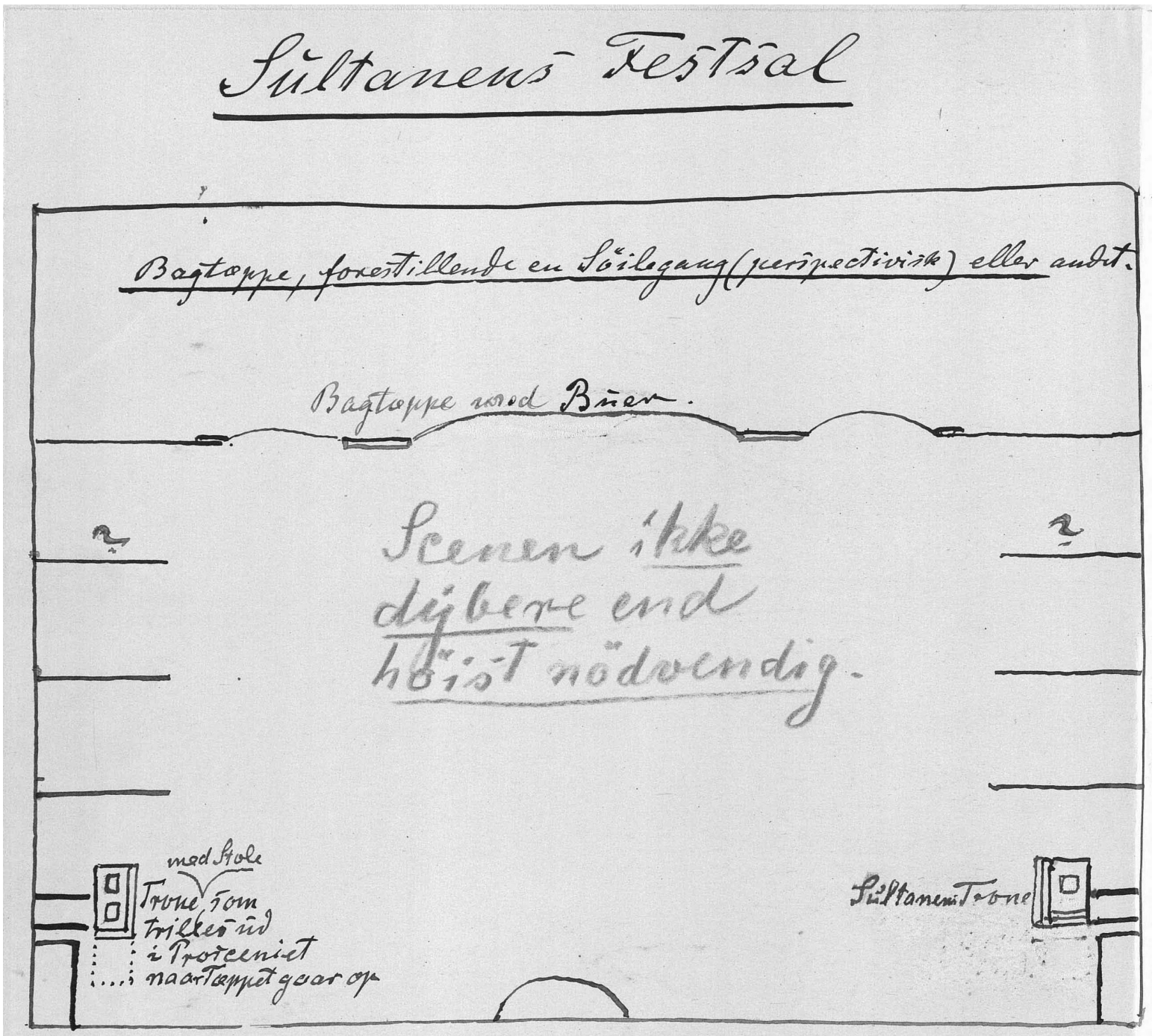


II.14 (b. 1198)



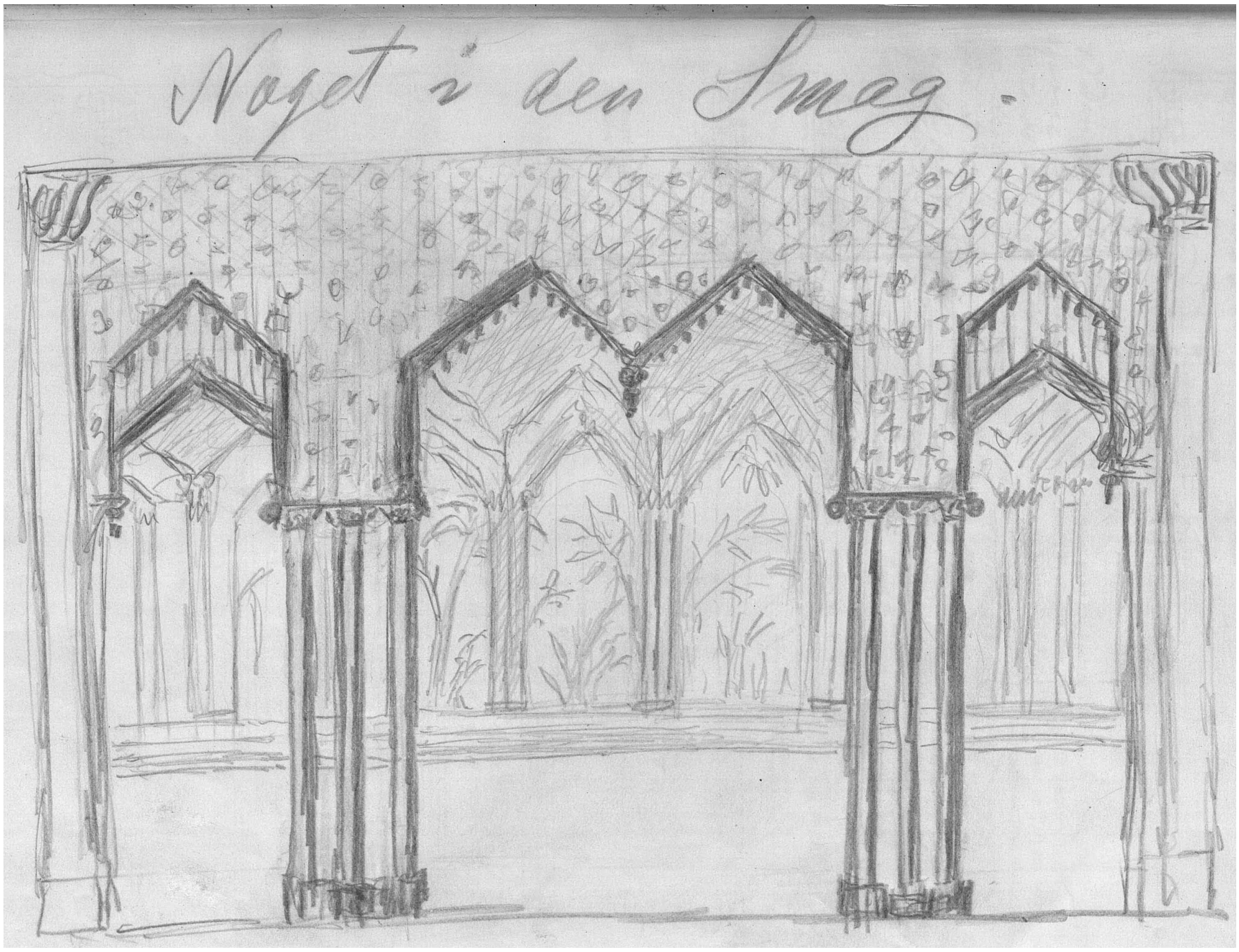
ACT THREE

III.01 (b. 35)

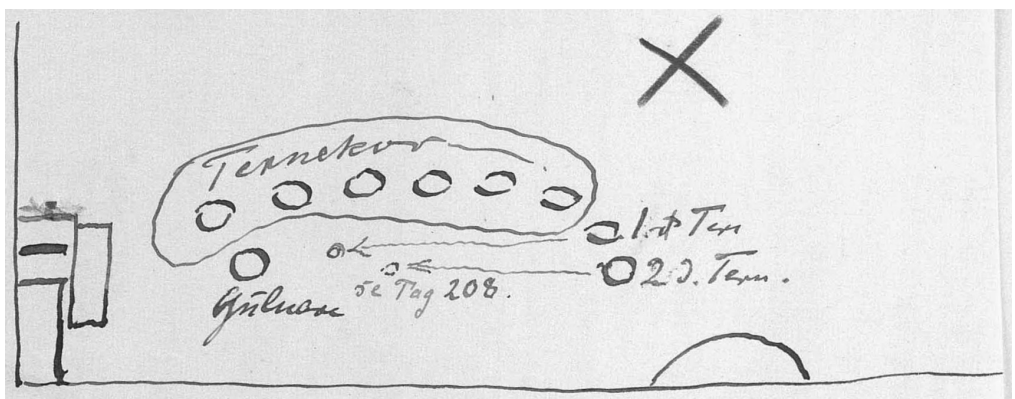


Almindelige Kulisser og Bagtopper, at Dekorationen hurtig kan ombyttes med 4 s Akts Dekorationer.

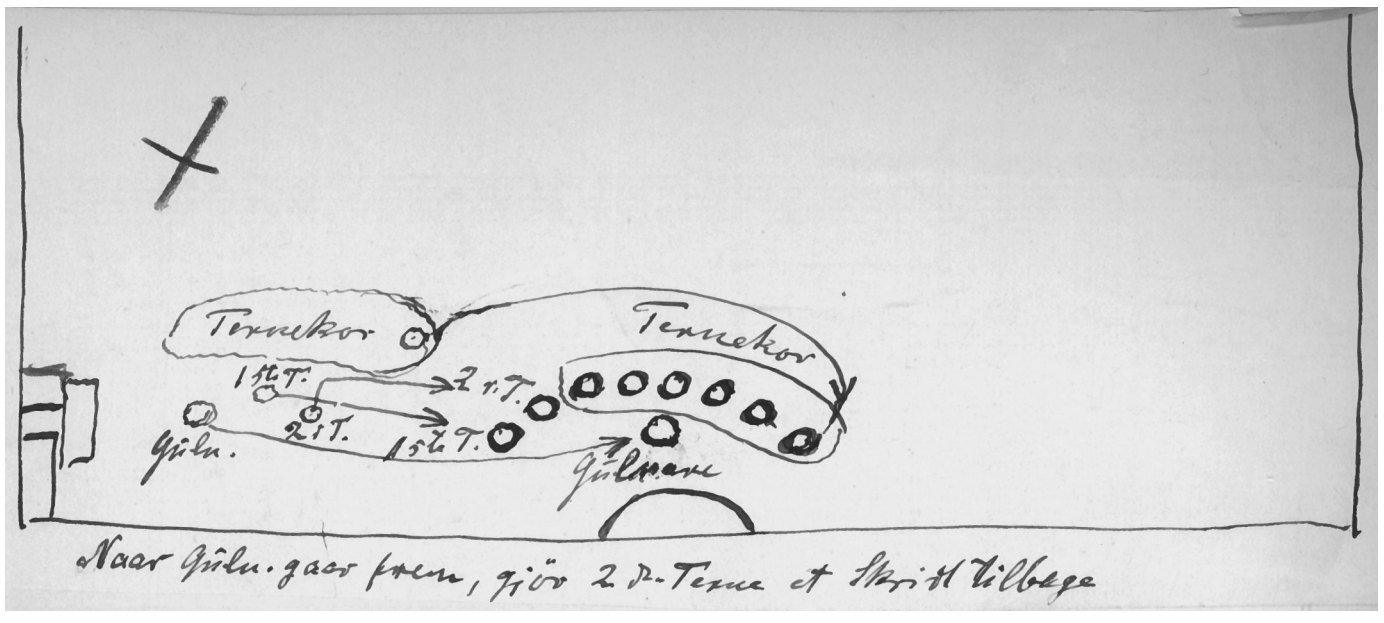
III.02 (b. 35)



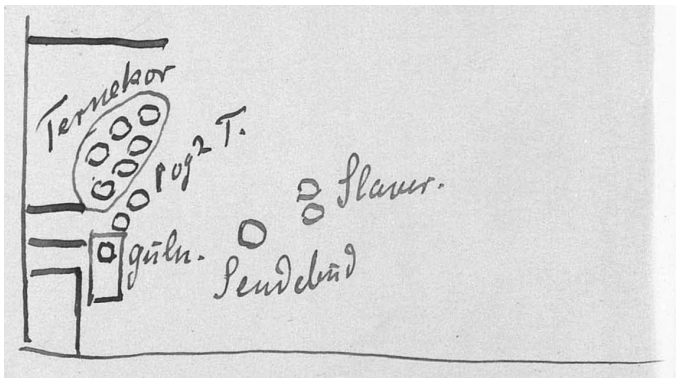
III.03 (b. 291)



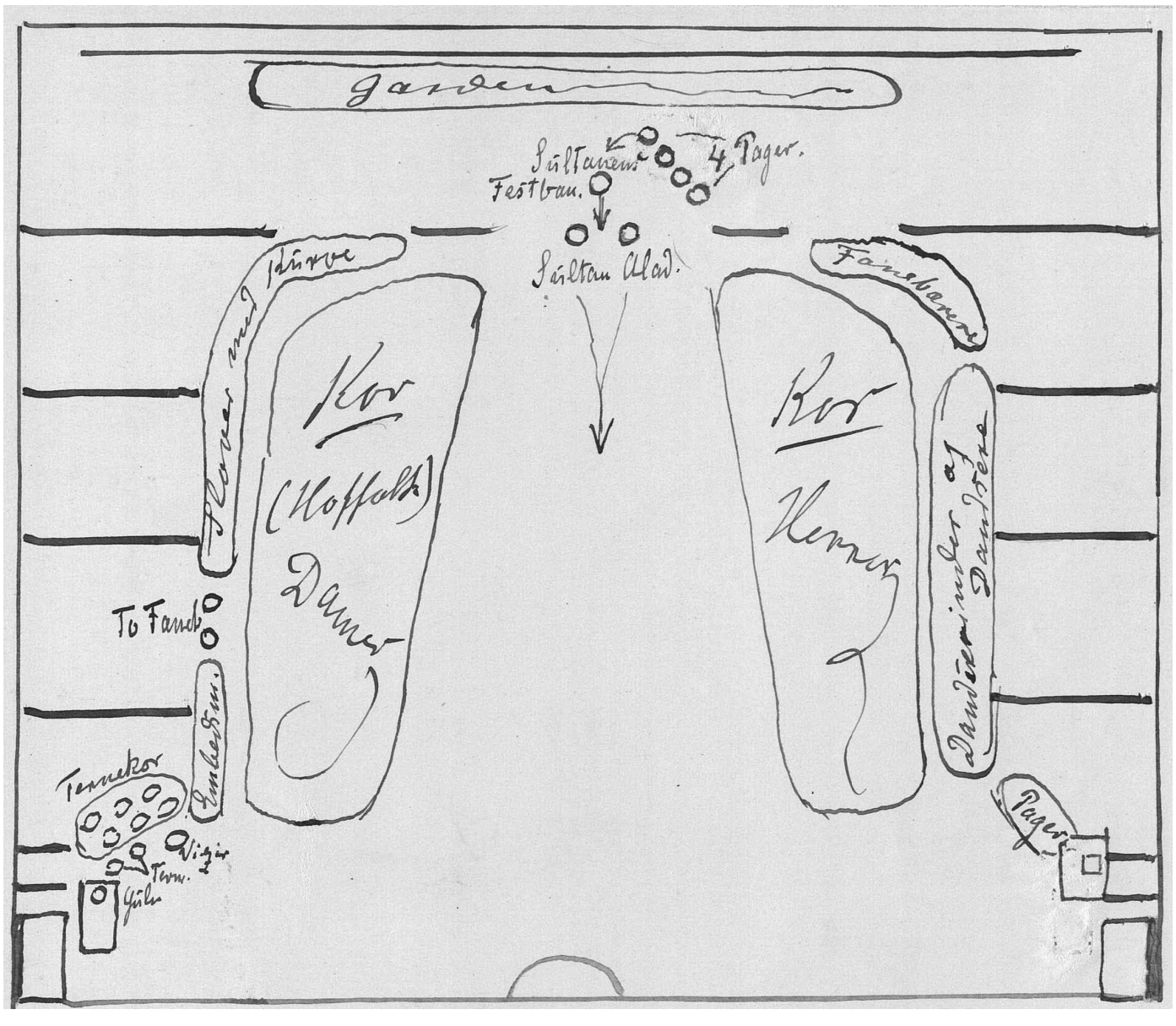
III.04 (b. 324)



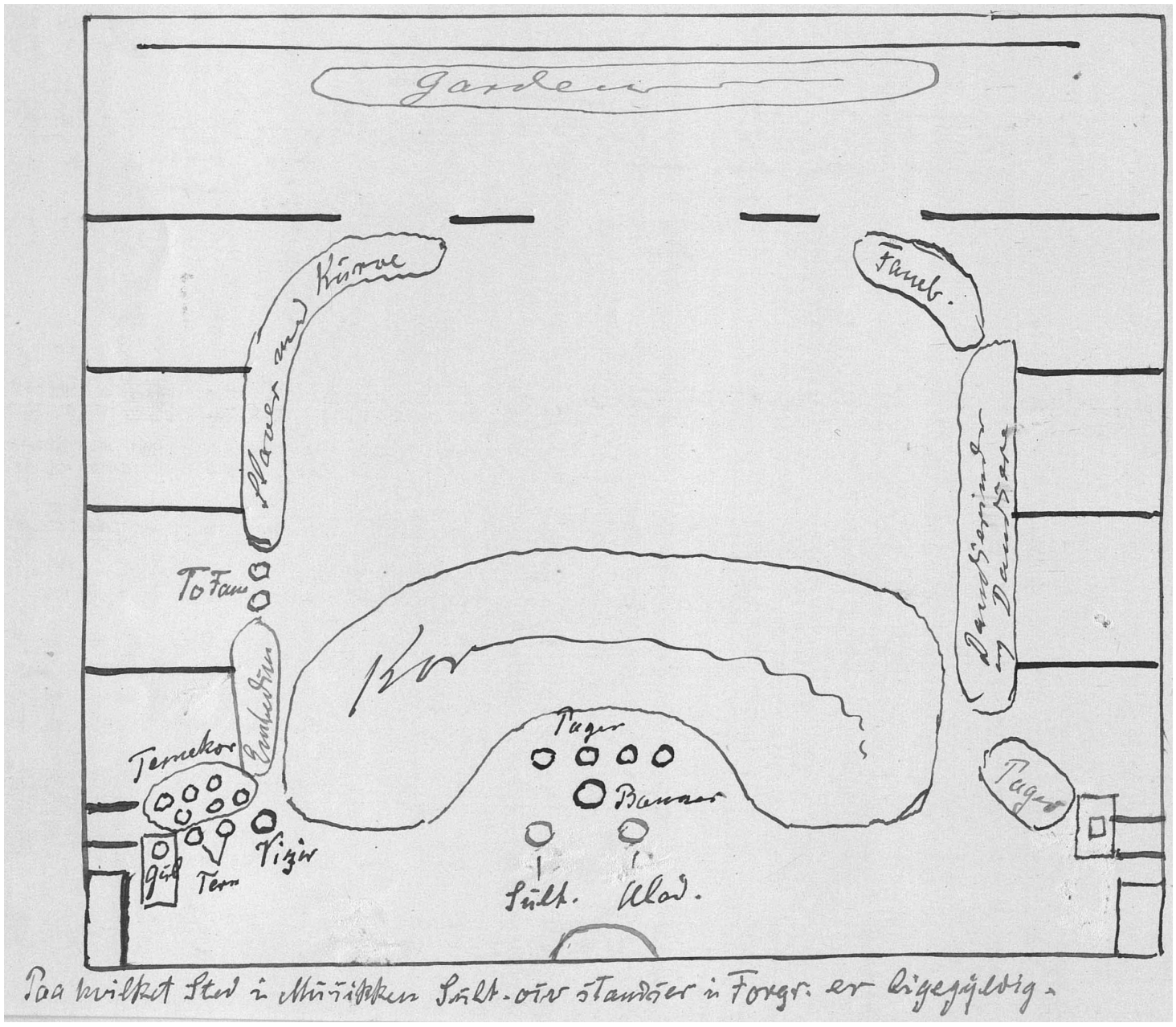
III.05 (b. 423)



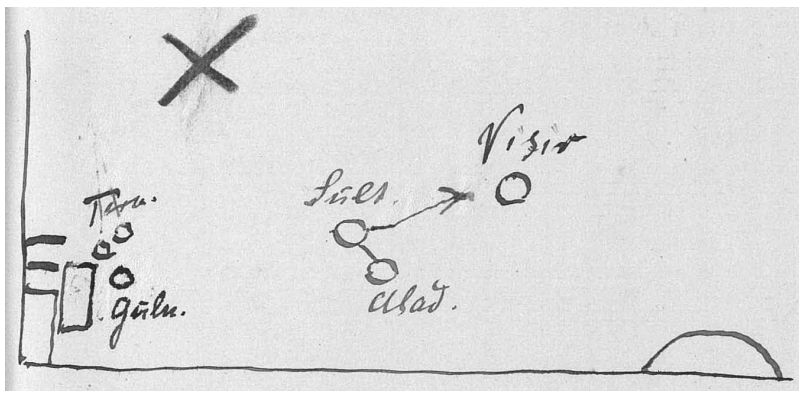
III.6 (b. +489)



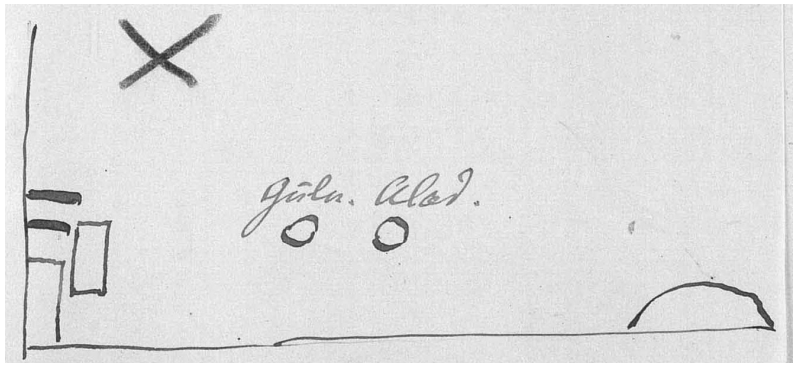
III.7 (b. 494)



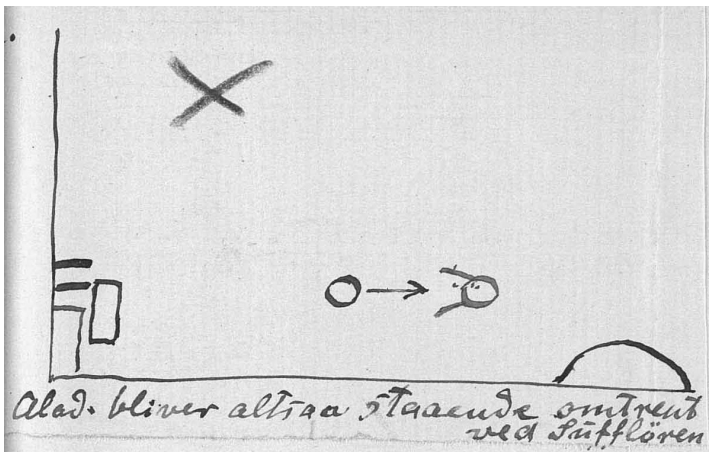
III.8 (b. 537)



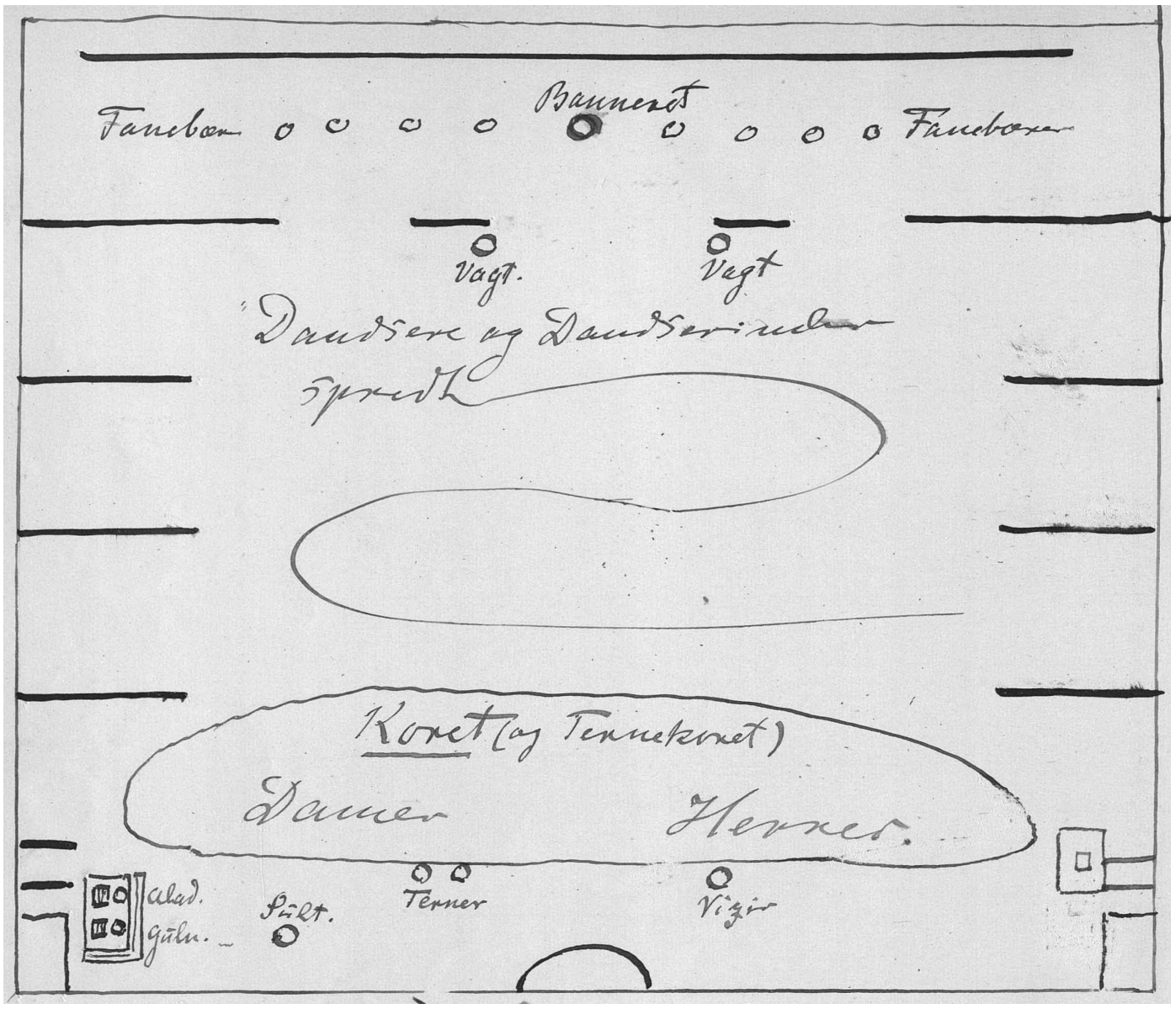
III.09 (b. 545)



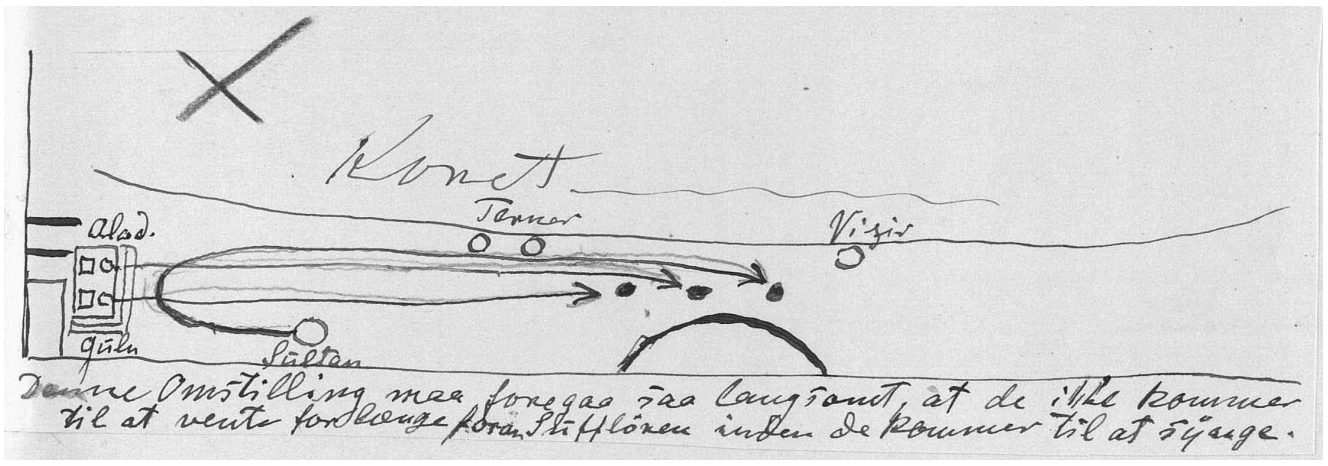
III.10 (b. 620)



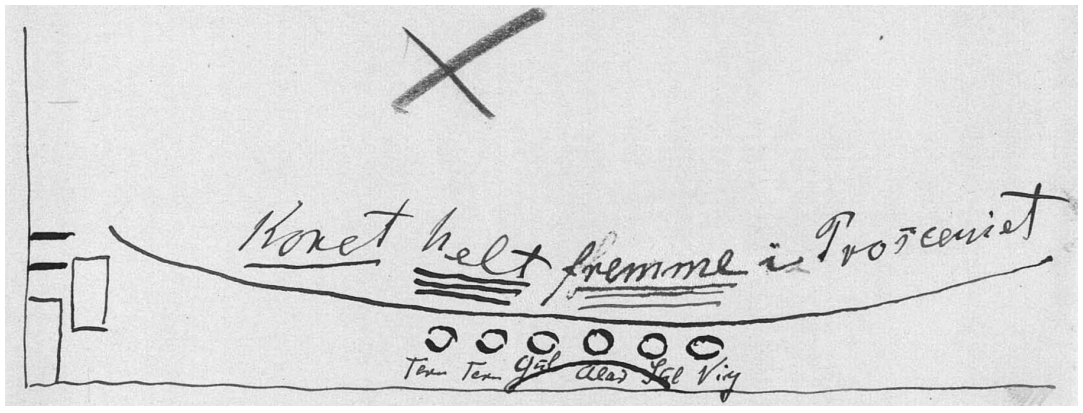
III.11 (b. 688)



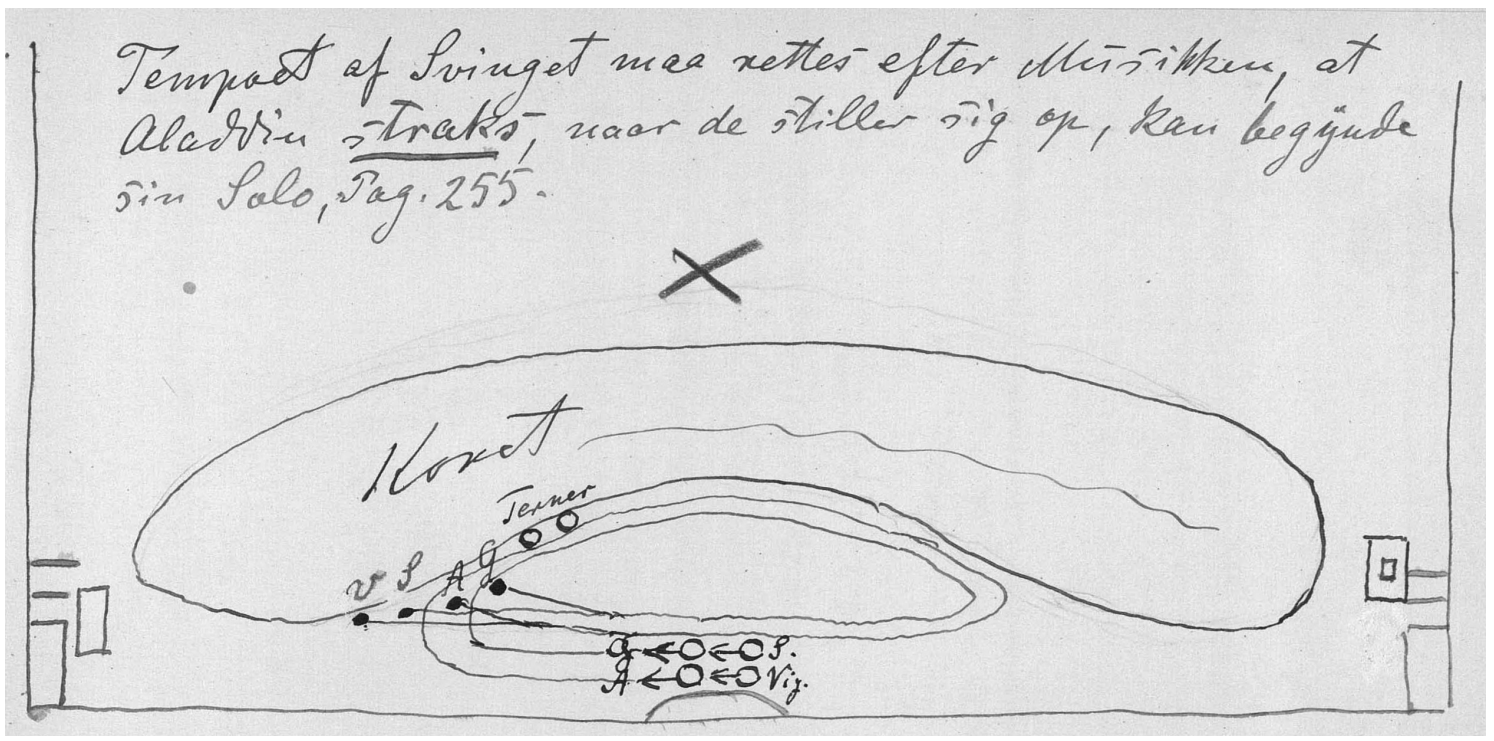
III.12 (b. 696)



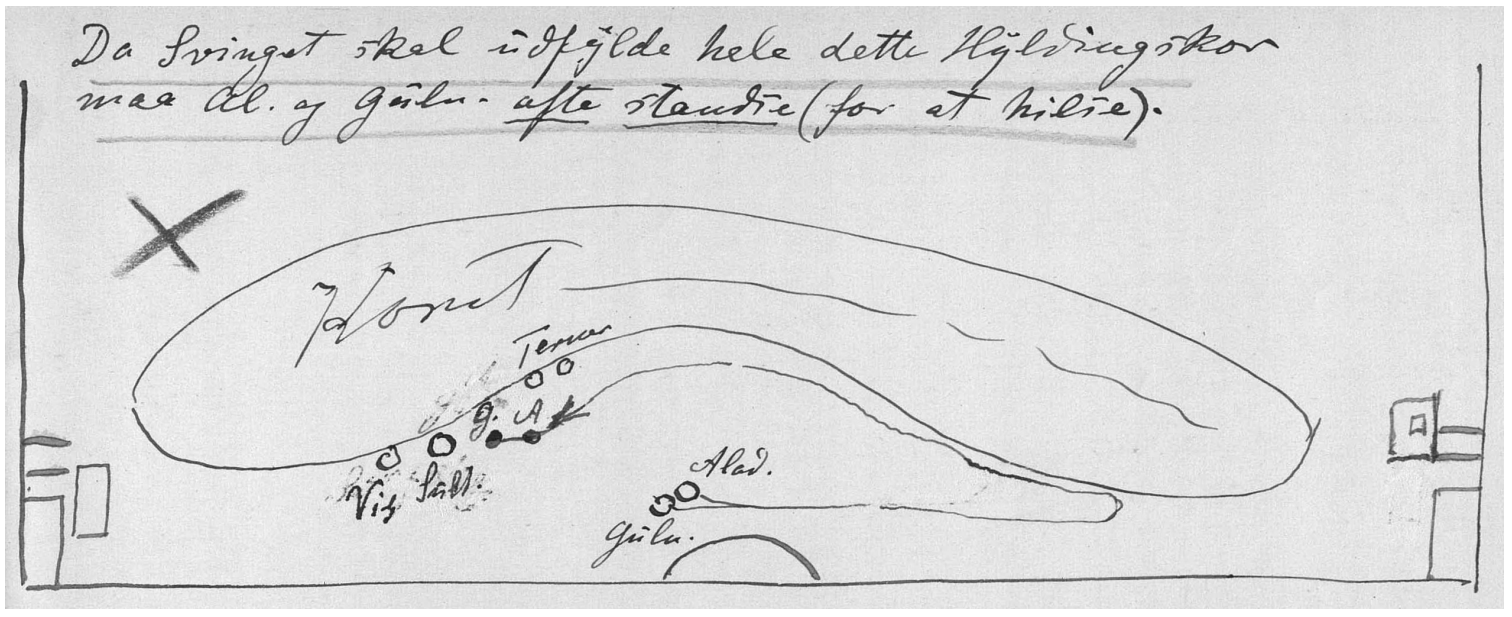
III.13 (b. 731)



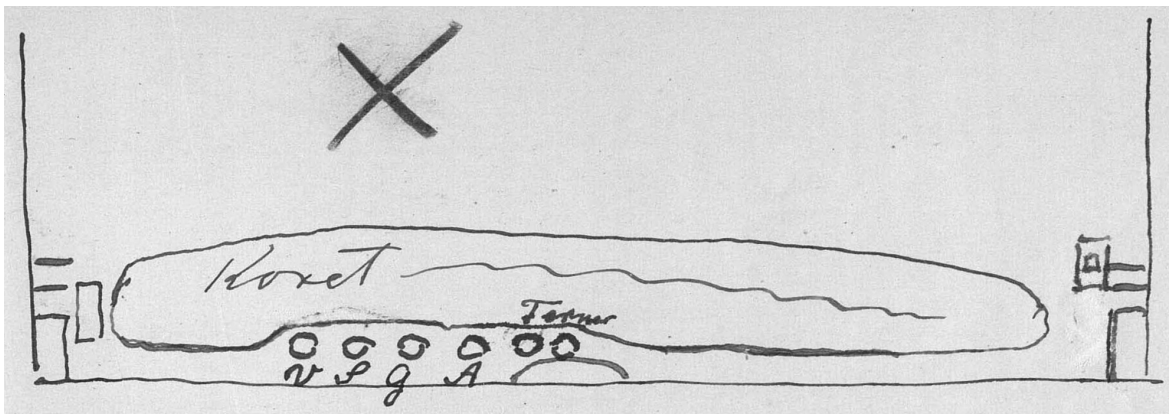
III.14 (b. 753)



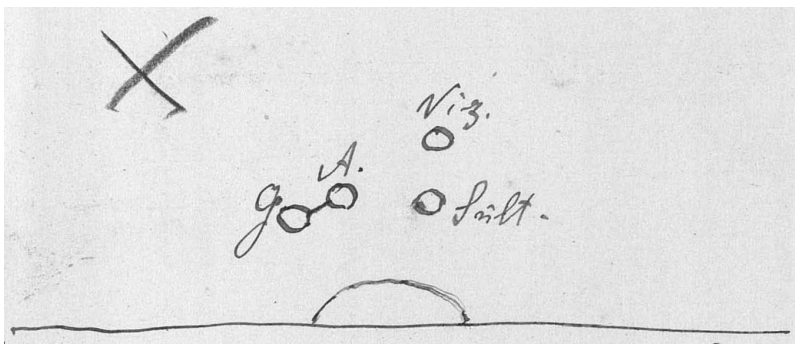
III.15 (b. 853)



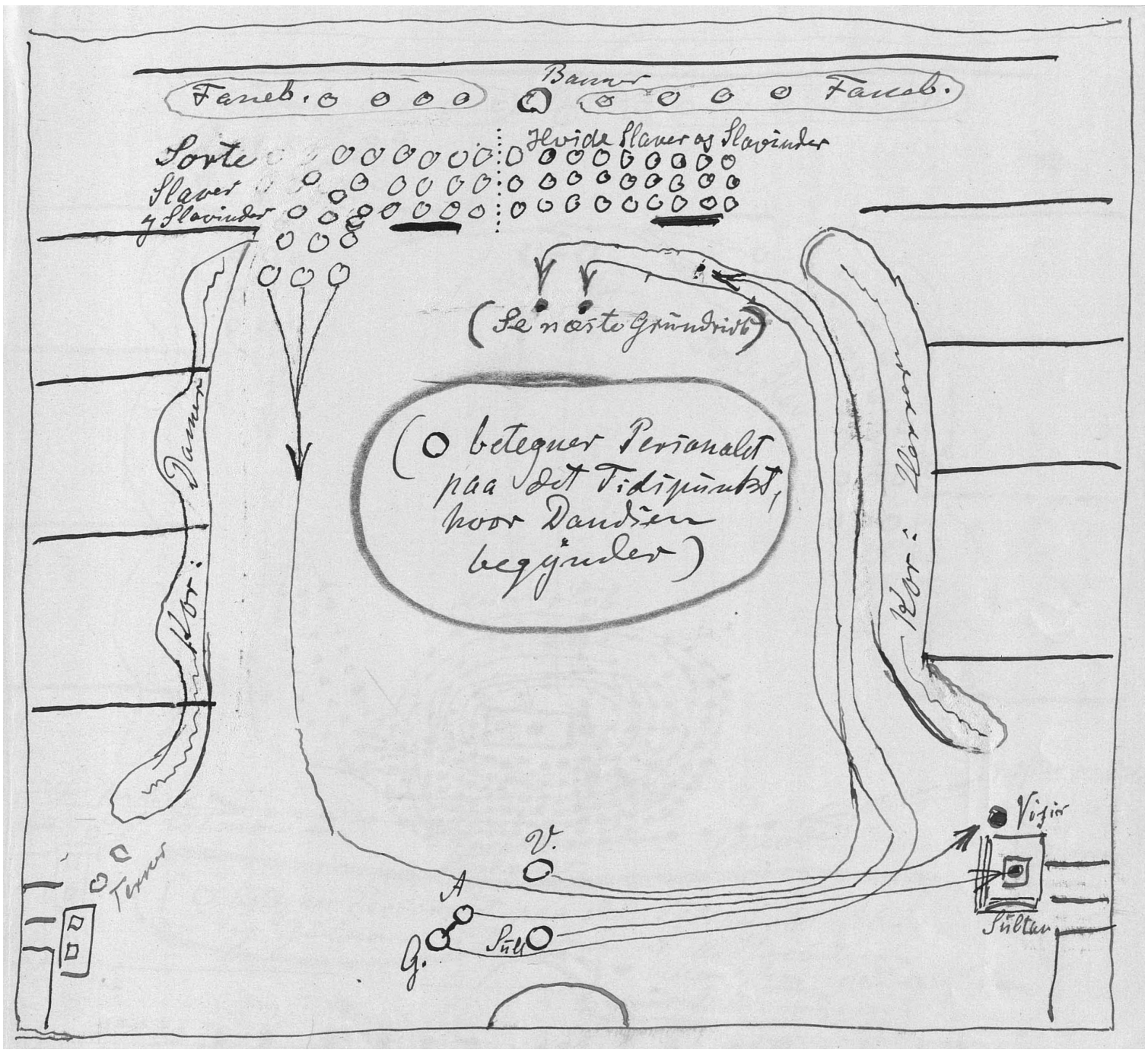
III.16 (b. 889)



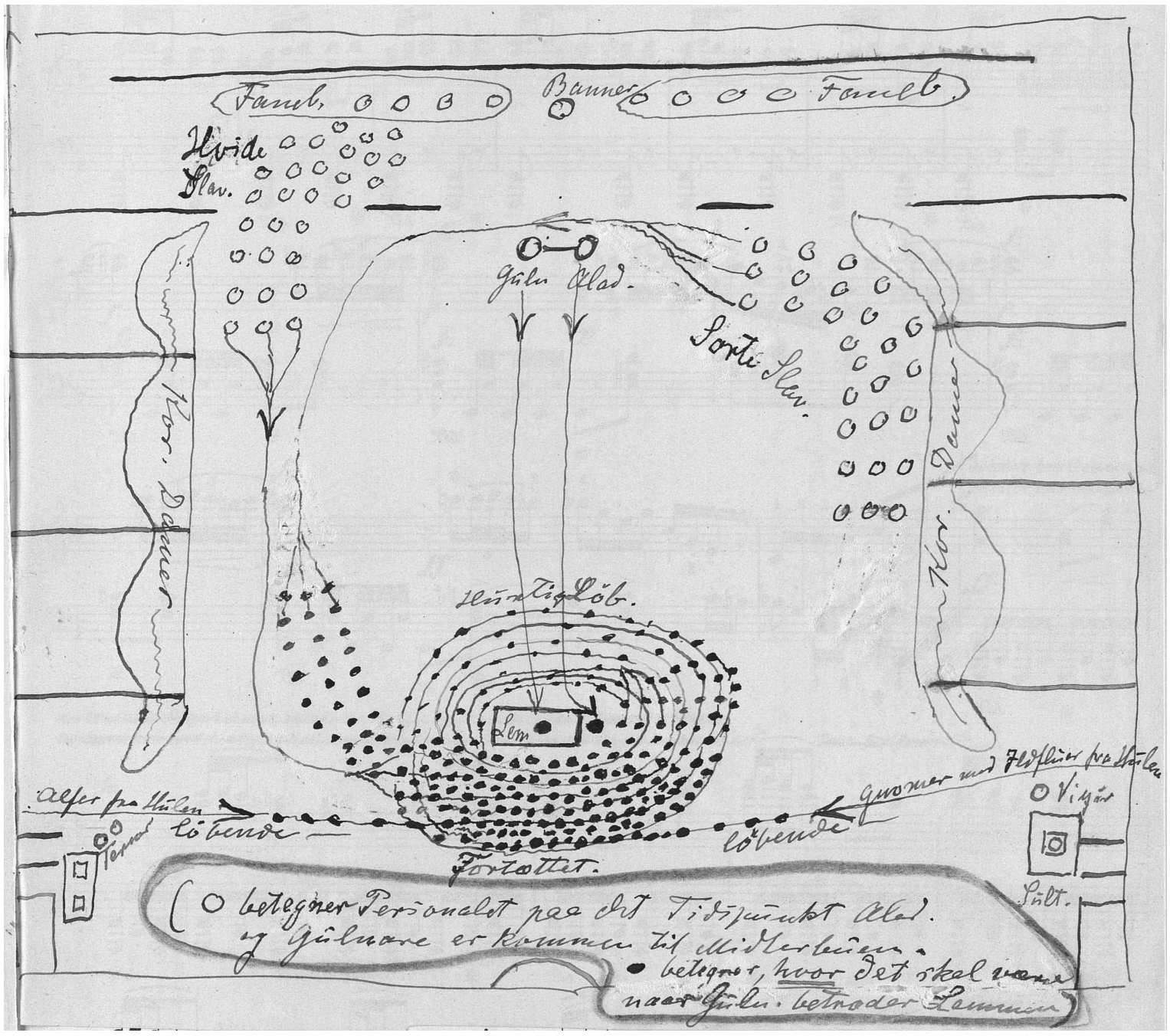
III.17 (b. 1218)



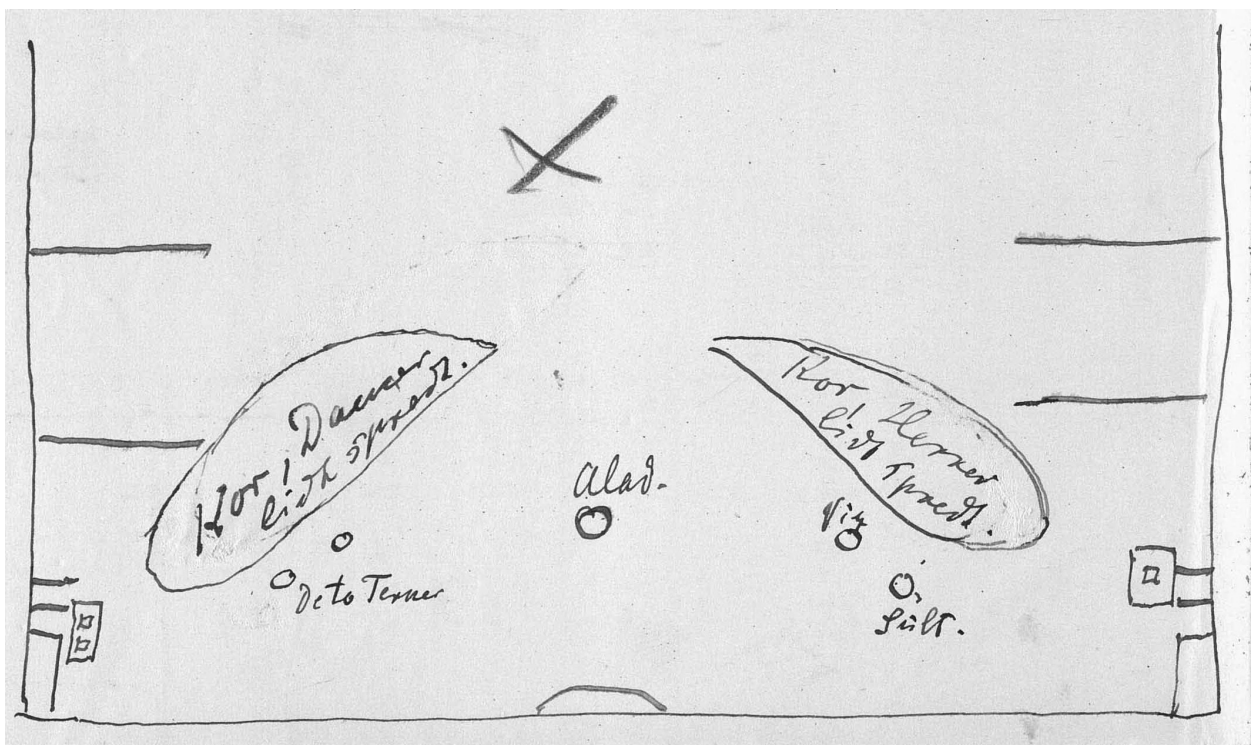
III.18 (b. 1232)



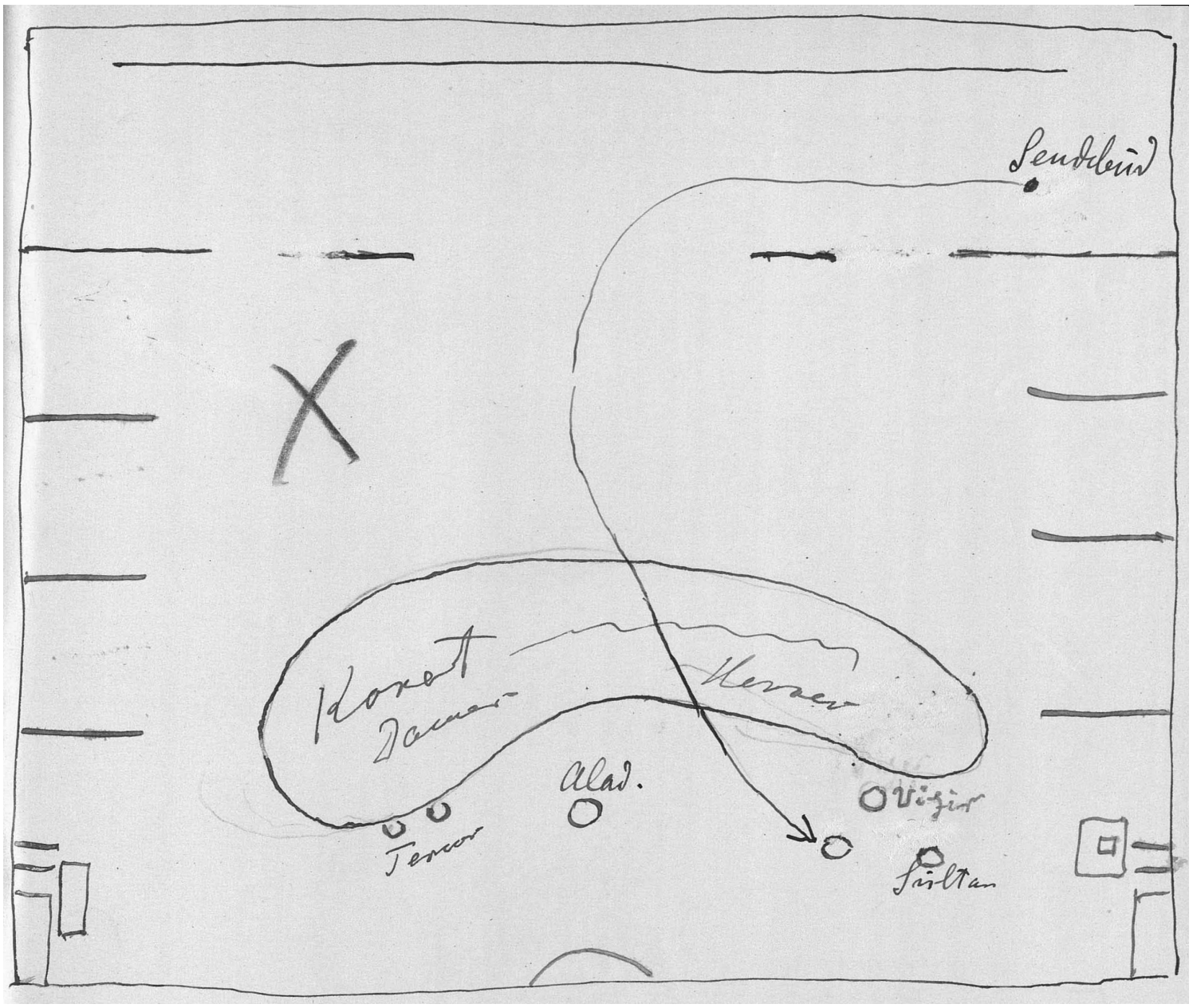
III.19 (b. 1232)



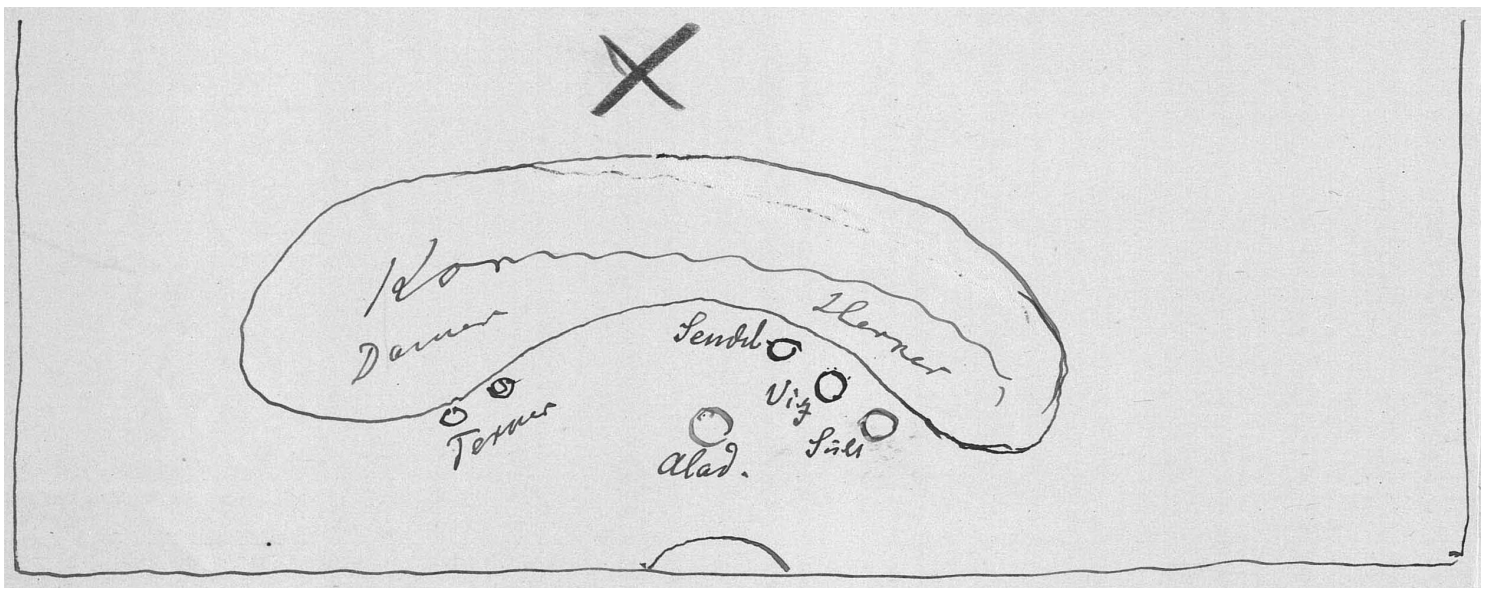
III.20 (b. 1311)



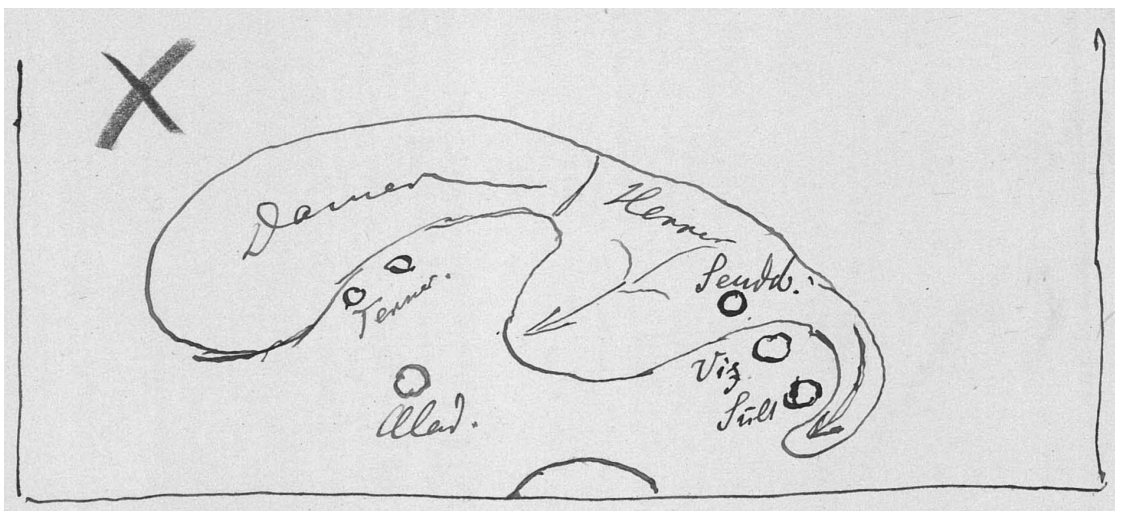
III.21 (b. 1317)



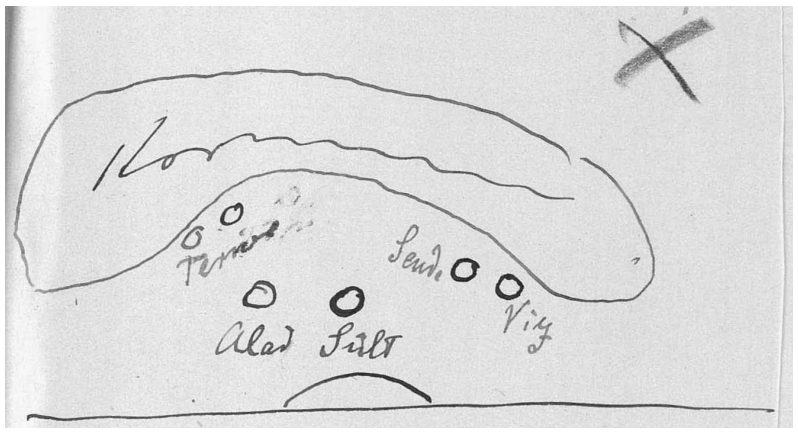
III.22 (b. 1332)



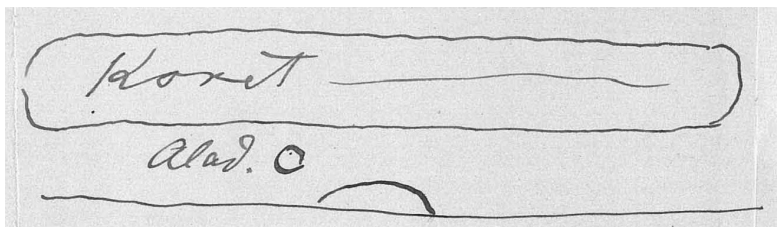
III.23 (b. 1369)



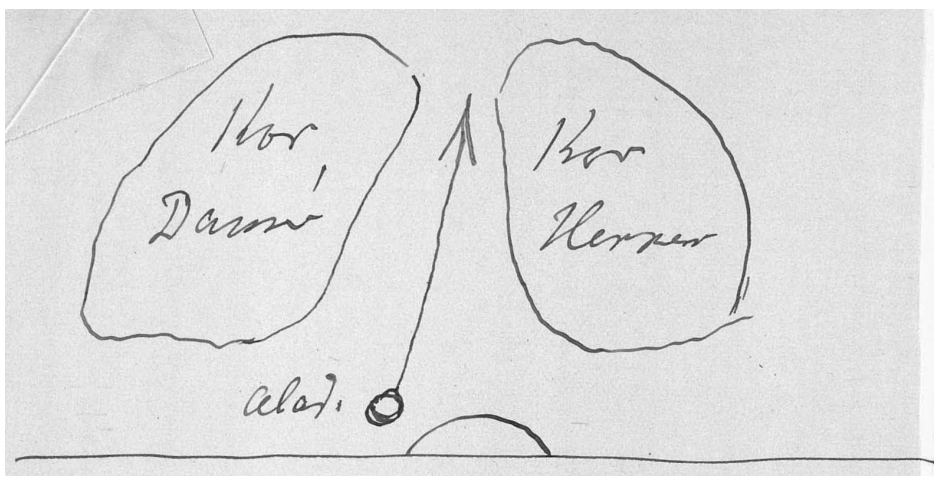
III.24 (b. 1376)



III.25 (b. 1432)

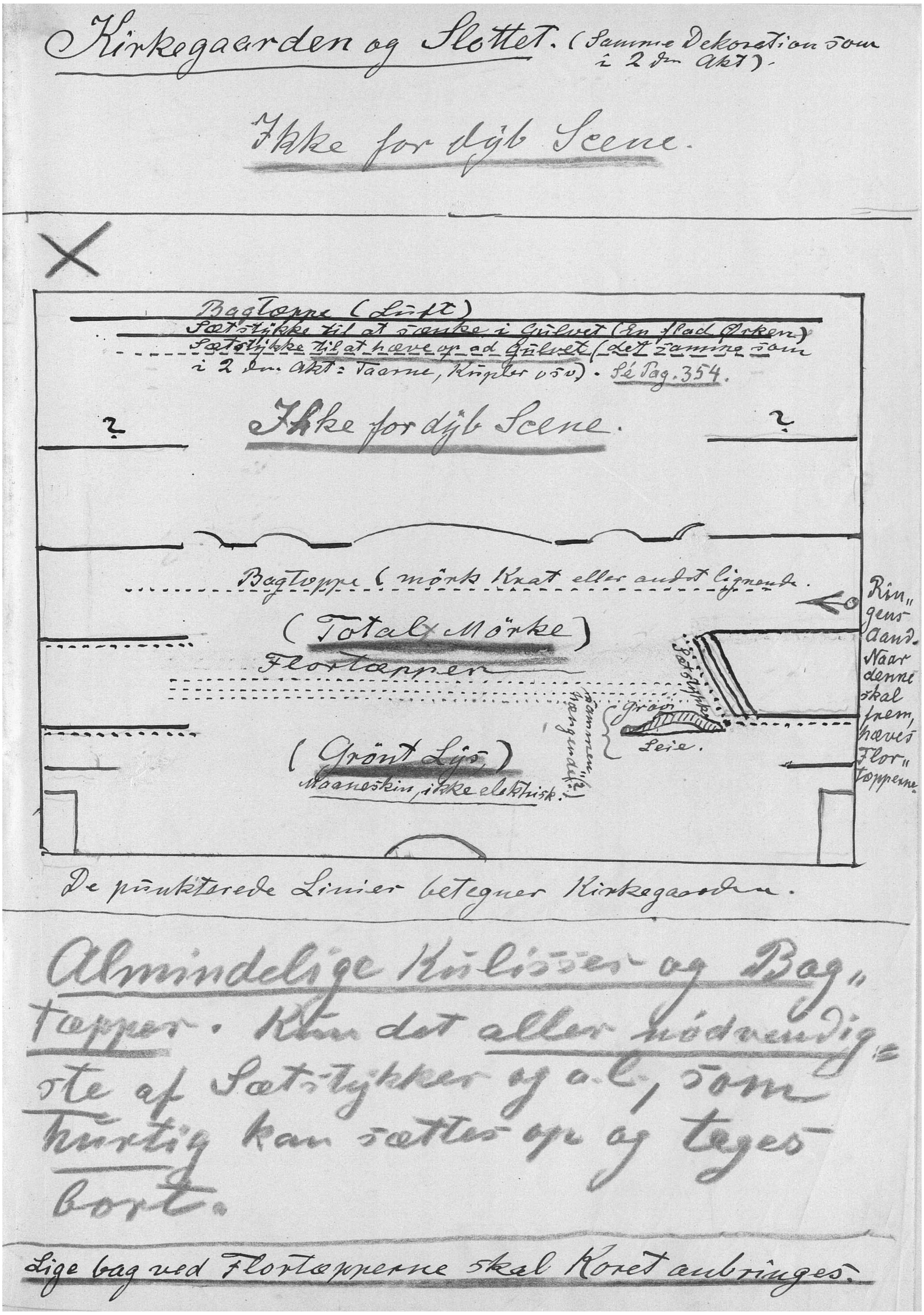


III.26 (b. 1492)

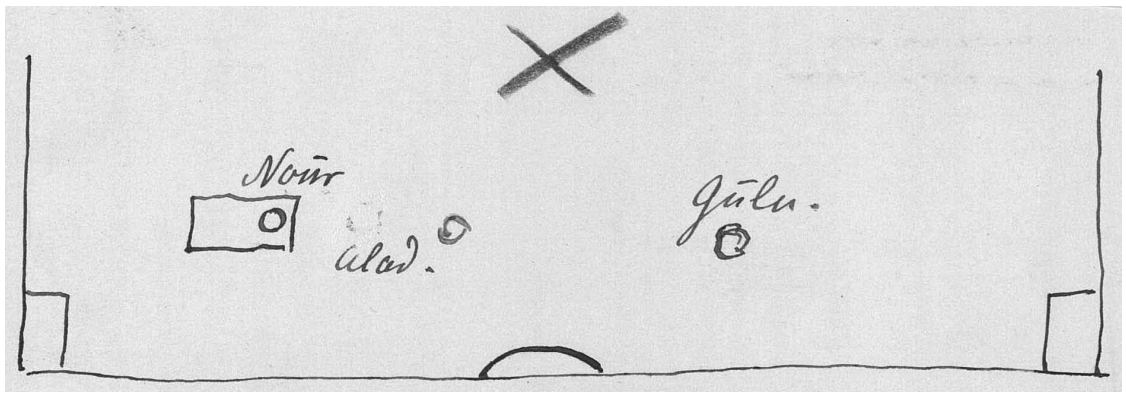


ACT FOUR

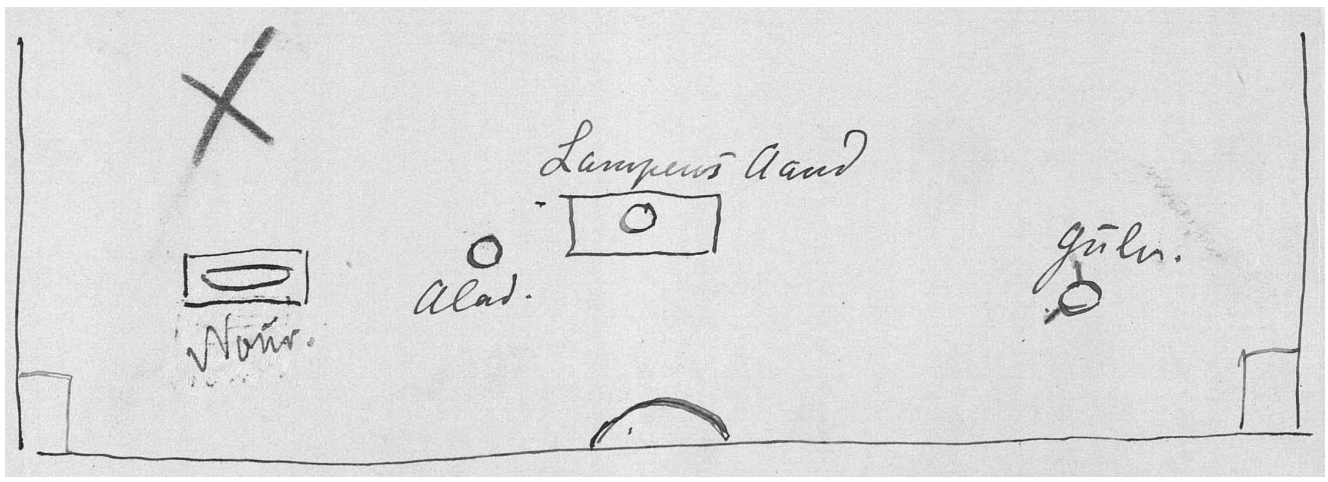
IV.1 (b. 9)



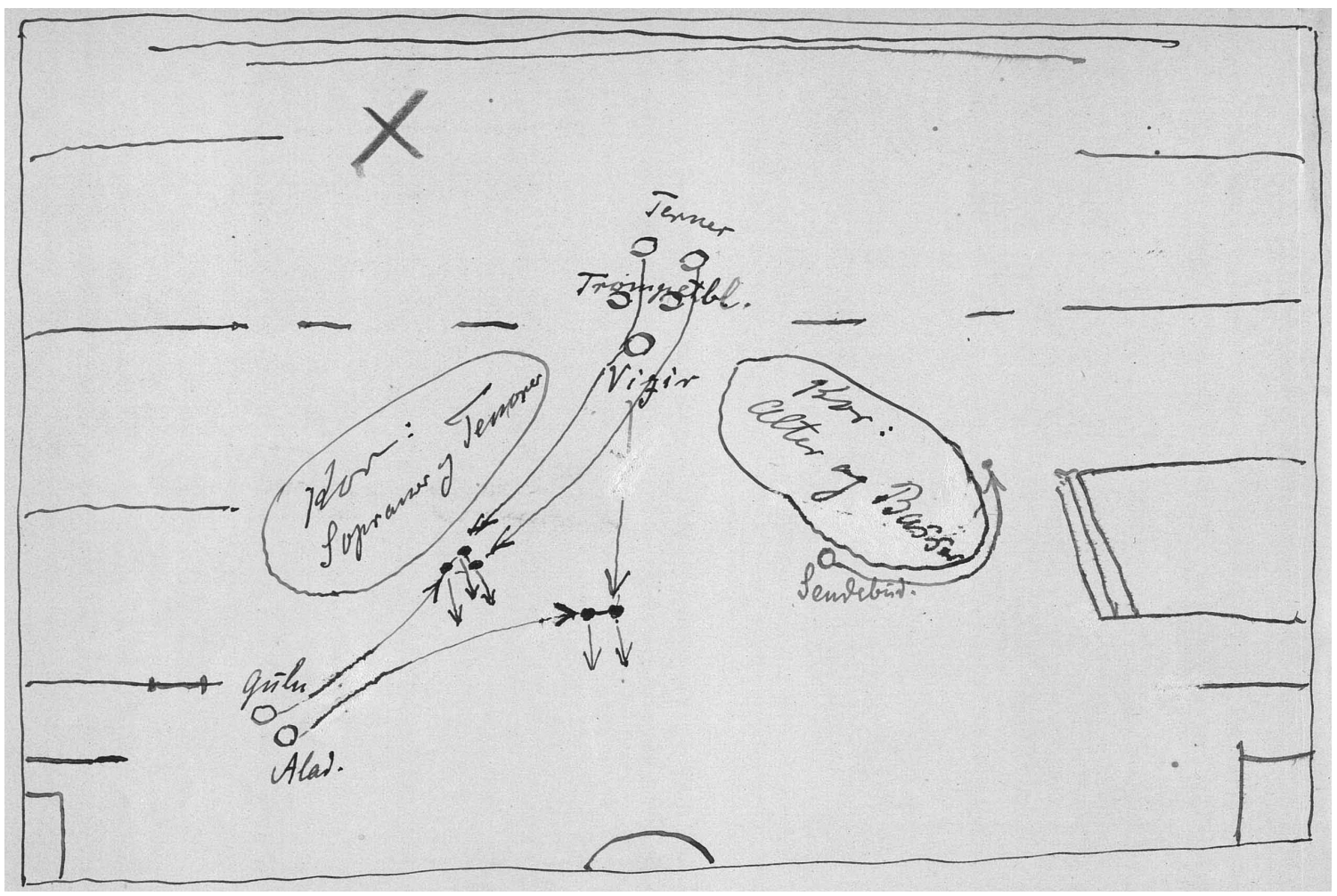
IV.2 (b. 579)



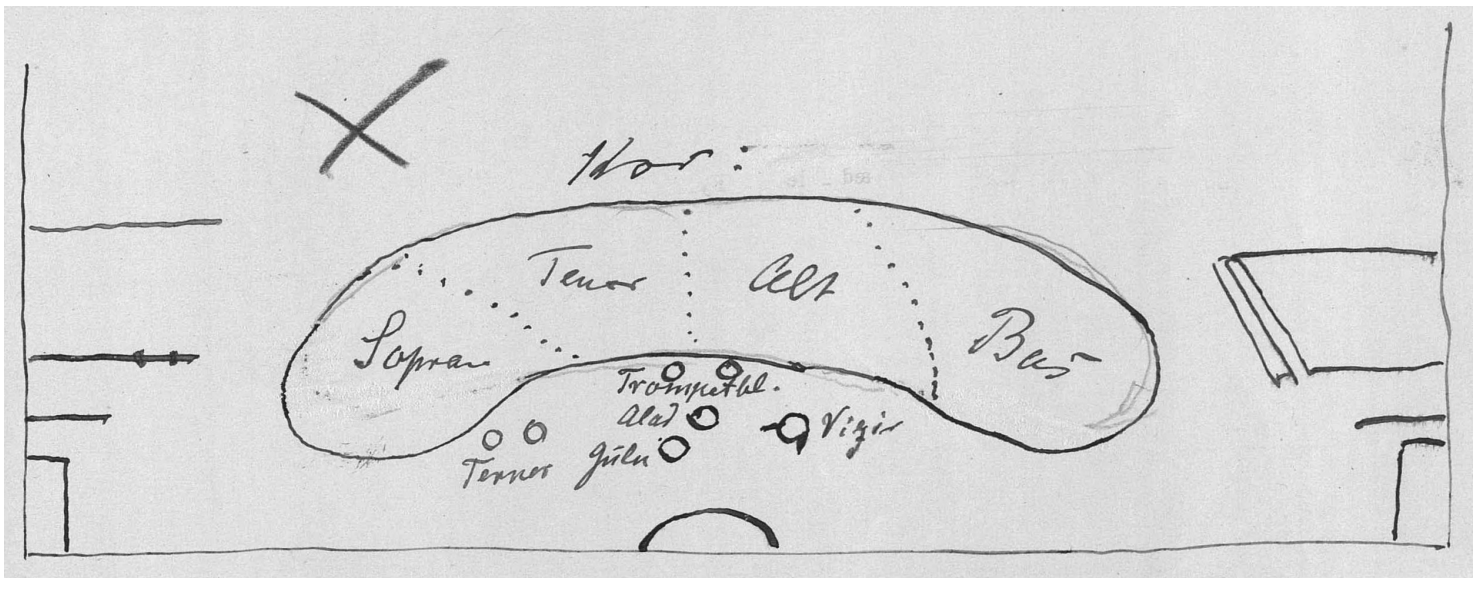
IV.3 (b. 593)



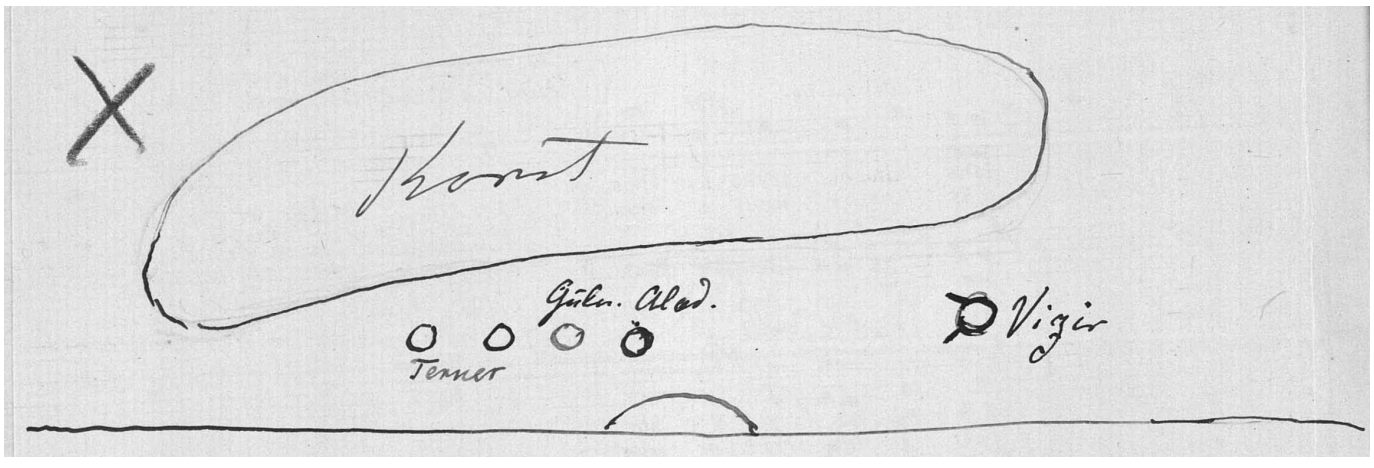
IV.4 (b. 718)



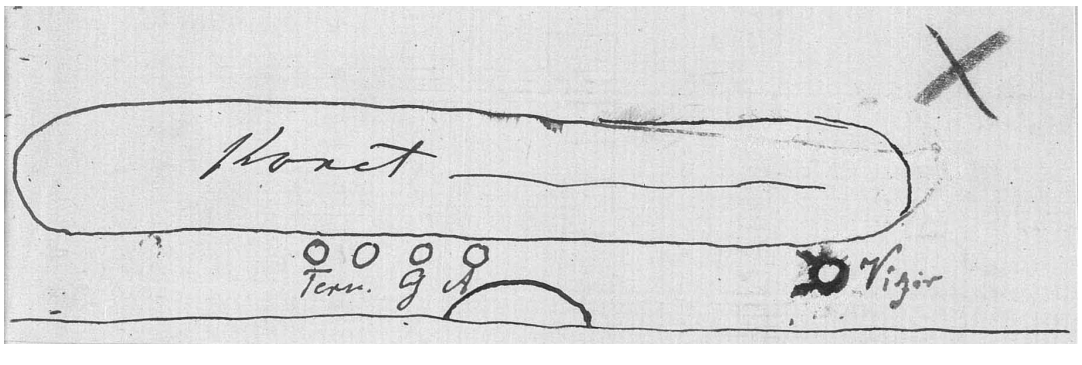
IV.5 (b. 728)



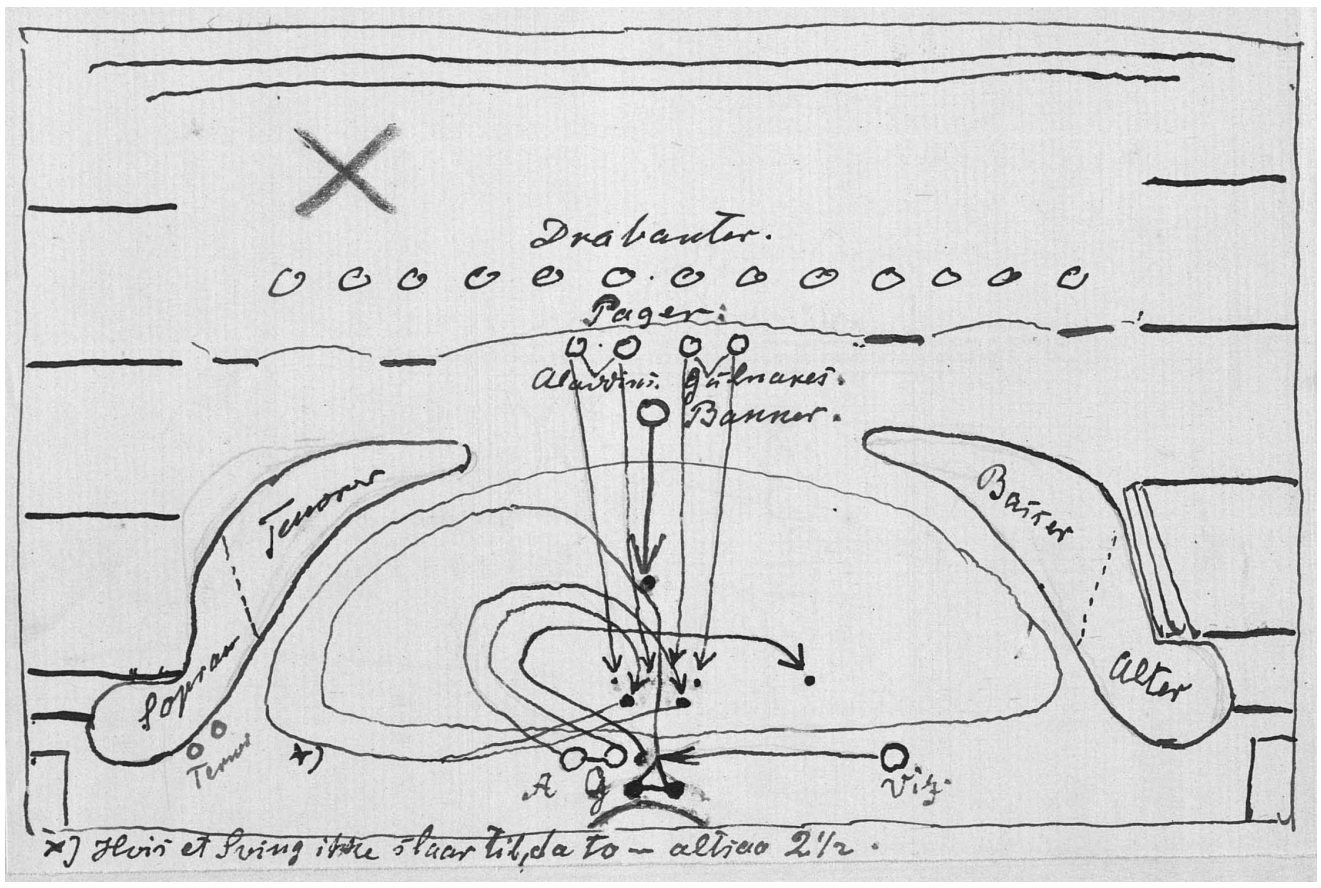
IV.6 (b. 763)



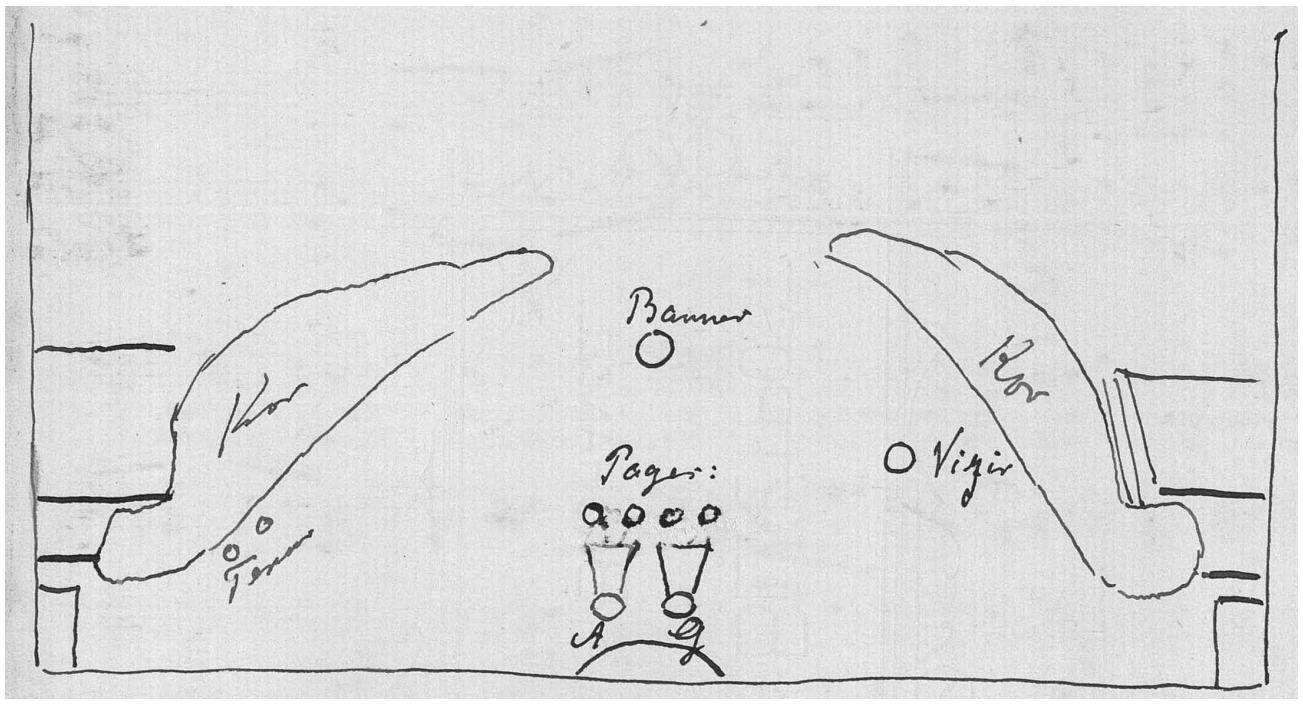
IV.7 (b. 772)



IV.8 (b. 776)



IV.9 (b.821)



IV.10 (b. 846)

